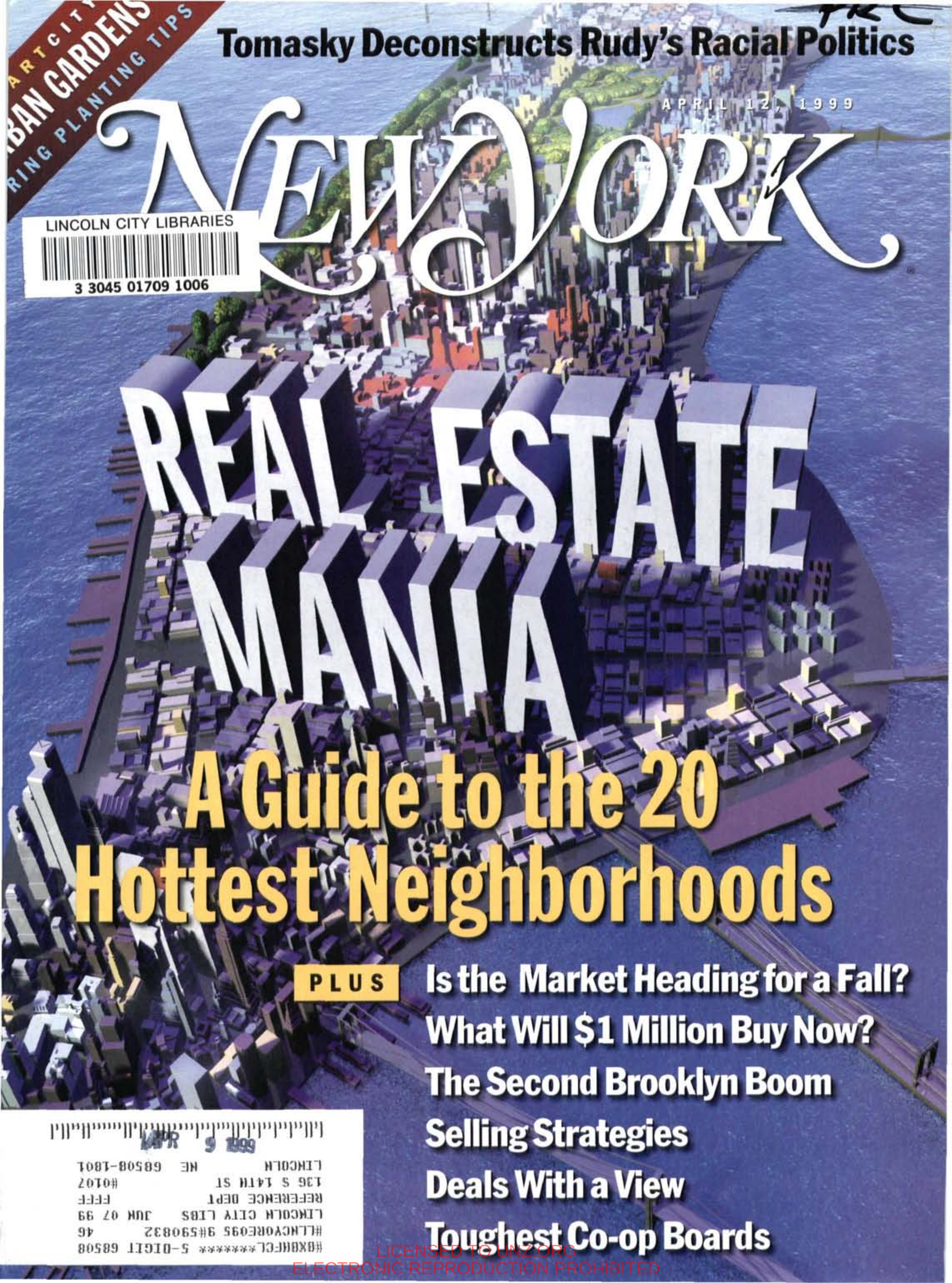

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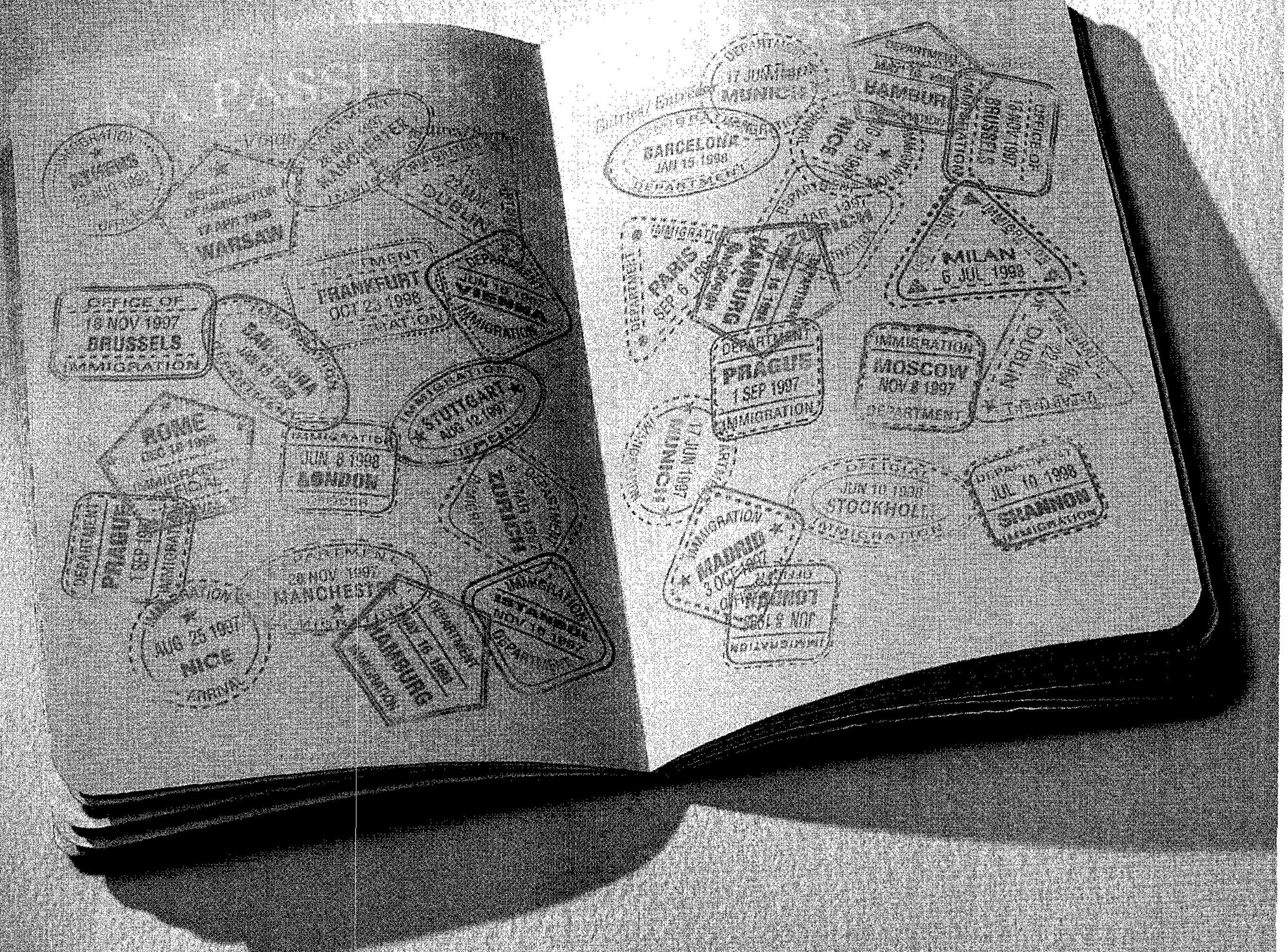
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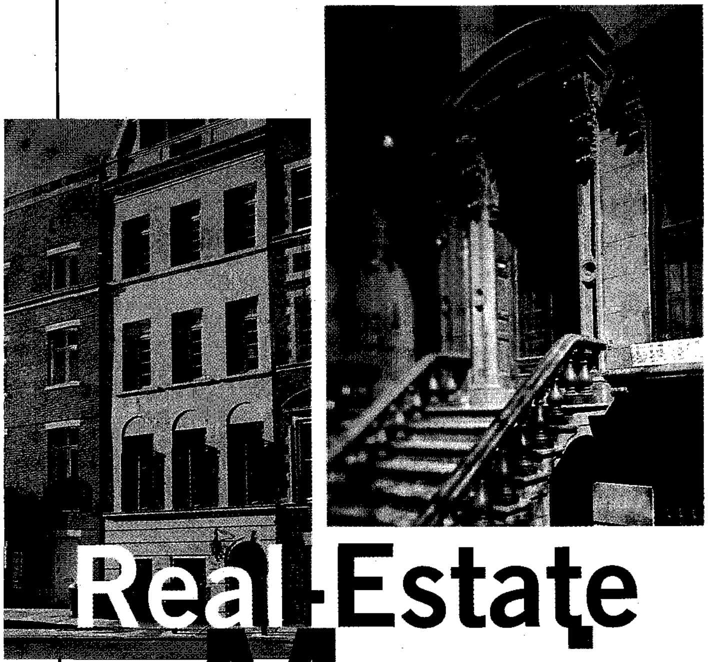

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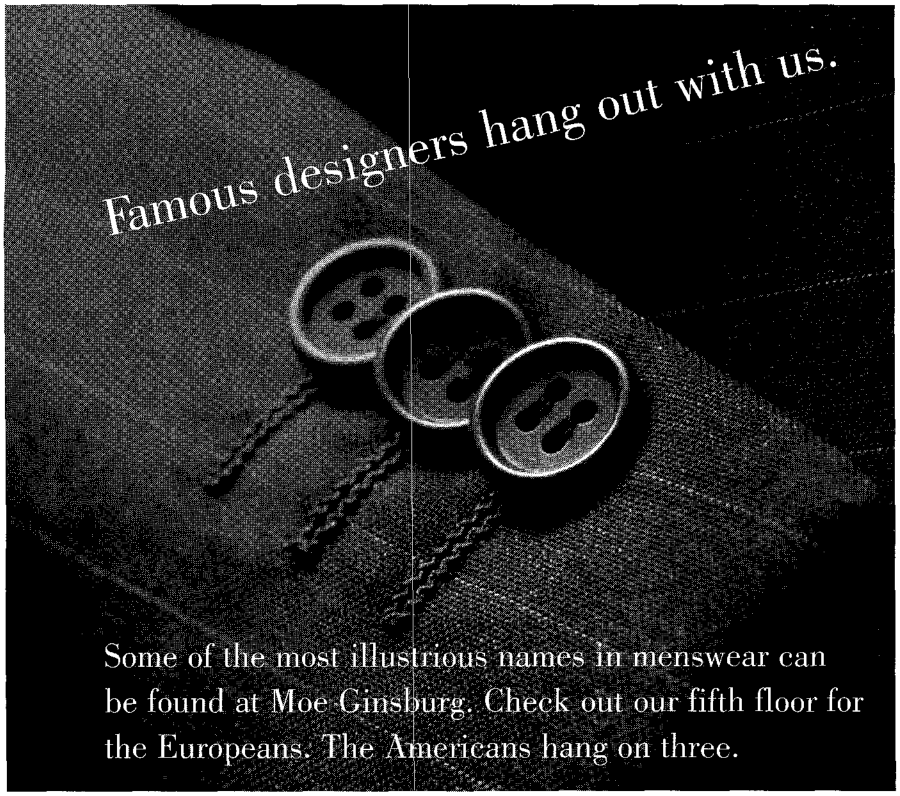

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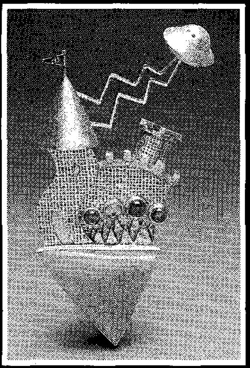

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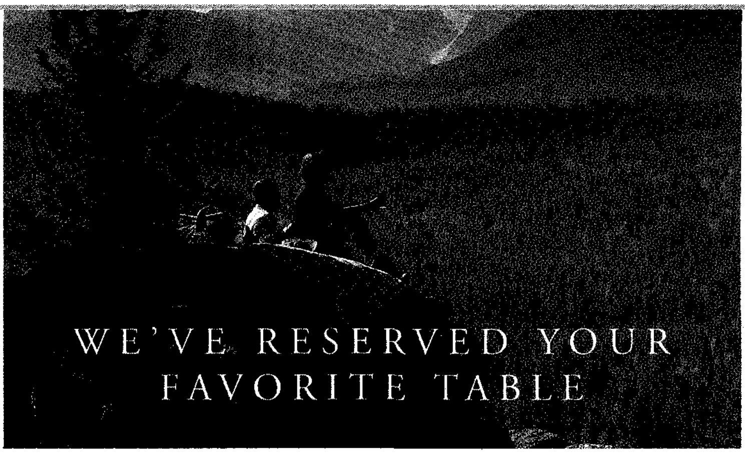

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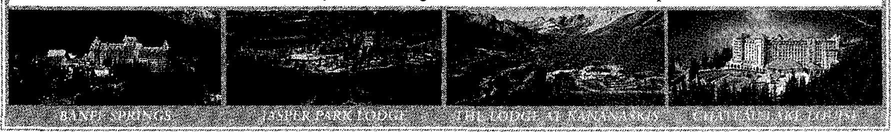

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LETTERS APRIL 5, 1999

Friend or Foe?

Charming, crazy, cogent, conservative: the many faces of Eric Breindel; living the high life in Southeast Asia.

CRAIG HOROWITZ QUOTES AN ERIC Breindel friend as saying that "Howell Raines will have a perfectly nice funeral" but nothing like Breindel's star-studded affair ["The Connections Man," March 22]. I don't know Raines, but I'd guess that he would happily pass on the grand funeral in exchange for not having an article like Horowitz's written about him after he departs. It was one of *New York*'s most engaging and insightful pieces ever—and I've been reading you since you were tucked inside the *Herald Tribune*—but it didn't exactly make this reader regret not having known Breindel. It was also something I might have expected to read in the old New York *Post* or the old *Forward*: an indictment of a class system in which the privileged are allowed to assume their "rightful" place in society despite a heroin conviction and no particular record of accomplishment.

M. J. Rosenberg
CHEVY CHASE, MD.

ONE OF THE LAST TIMES I SAW ERIC WAS AT the Temple of Dendur as he proudly received a Defender of Jerusalem Award. The first time I saw him, he accompanied his sister, Monique, to my daughter Charline's 5th-birthday party. Three-year-old Eric was thin, quiet, and shy while nine little girls giggled in imported embroidered pastel dresses. It was then that I met his mother, Sonia, and started our long friendship. Today, although she is grieving for her only son and devoted to the health of her husband, Sonia is an active volunteer for the Metropolitan Museum and the UJA, and a board member of the Aviva Players. Mostly, she is famous for her talent of friendship. In times of need, she is always there with help, humor, and compassion. From her, Eric got his gift of caring and loving.

Mira J. Spektor
MANHATTAN

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IT'S A SMALL MATTER IN A STORY OF THE sweep of Eric Breindel's life, but the fact is that in 1997, it was I who replaced him as editorial-page editor of the New York *Post,* not, as Craig Horowitz writes, his "lifelong friend" John Podhoretz. Having spent an enormous amount of time with Eric both at the *Post* and away from it from 1989 to 1997, I can also confirm something Podhoretz the younger seems to question—that Eric's influence in changing the ideological tone of the city was very large, particularly in rendering neoconservative notions of New York's needs acceptable to traditionally liberal Manhattan elites. It's something very few could have done; it took an unusual combination of a certain social charisma (truly extraordinary in a man who never felt physically well) and being an editorial-page editor of a tabloid—a combination unlikely to soon be replicated.

Scott McConnell
MANHATTAN

IT'S EASY TO ANSWER CRAIG HOROWITZ'S question: "How did a right-wing ideologue (with a heroin bust on his résumé) become the power elite's favorite journalist?" Breindel was an astute and articulate observer of the politico-cultural scene who had the clarity to deconstruct the politically pusillanimous, historically ambiguous, and intellectually disingenuous babblings of left-wing ideologues such as many of the "writers" at *New York* Magazine. If Breindel were "unexceptional" and unable to take "ideas into new territory," as Horowitz writes, then why did Mario Cuomo admit, "I loved talking to Eric because I always felt that I was learning something." Why did liberal Democrat Pat Moynihan, who "taught Eric for two years and learned from him for twenty," enjoy his right-wing intellect? Why disclose that Breindel was "eager, respectful, brilliant . . . and full of ideas"? And these were only the top liberals talking—even they are having a tough time without Breindel at the table.

Andrew G. Benjamin
FOREST HILLS, N.Y.

I REALLY DID NOT NEED TO READ OF Eric's flawed character or his youthful misadventures. Eric had many admirers because he was a true friend and not a dirt-digger. What made his columns so effective was his passion and sincere conviction in every paragraph. I knew what he stood for. If Mr. Horowitz seems confounded by the depth and breadth of Eric's admirers at his funeral, he would be astounded by the legions who mourned him from afar. Fledgling columnist that I am, I felt his passing as the loss of a soul mate.

Alicia Colon
STATEN ISLAND

High Fliers

LIKE DOUGLAS COOPER, I JUST RETURNED from Southeast Asia and had my own experience "millionairing" ["East of Eden," March 15]. But while the land was indeed spectacular and the hotels lavish (the five-star Oberoi, Lombok was the most sumptuous), as the days wore on I started to feel strangely awkward about my surroundings. All this bargain-hunting had brought out the worst in me. I who spend $5 a day on my chai-skim latte was haggling over an extra $2 on a $25 bill with my Balinese guide after he and a driver had spent eight hours showing us the island, even introducing us to his family. His family, by the way, are sharecroppers who live in abject poverty, no running water, no electricity, no furniture. They did bring out a tray of sweets to greet us, reminding myself and my partner that generosity comes from the heart, not from the wallet. Just ask a gardener how much he makes: "100,000 rupees a month," said one at our hotel on Lombok. That's $12 to you and me.

John G. Young
MANHATTAN

WHY, OH, WHY DO I HAVE TO WAIT months and months for an article by Douglas Cooper? This gentleman should be featured in your magazine on a monthly basis. He's brilliant!

Rhona D. Patterson
MANHATTAN

Corrections The Marvin Traub mentioned as a neighbor and friend of Stanley Kubrick in Mark Jacobson's "Cityside: 1999: A Bronx Odyssey" is not the Bloomingdale's owner (March 22).

Due to an editing error, Naomi Campbell's outfit on page 46 of last week's "Runway Report: Either/Or" was incorrectly labeled. Her red sweater and black leather pants are by Céline, not Dolce & Gabbana. ▬

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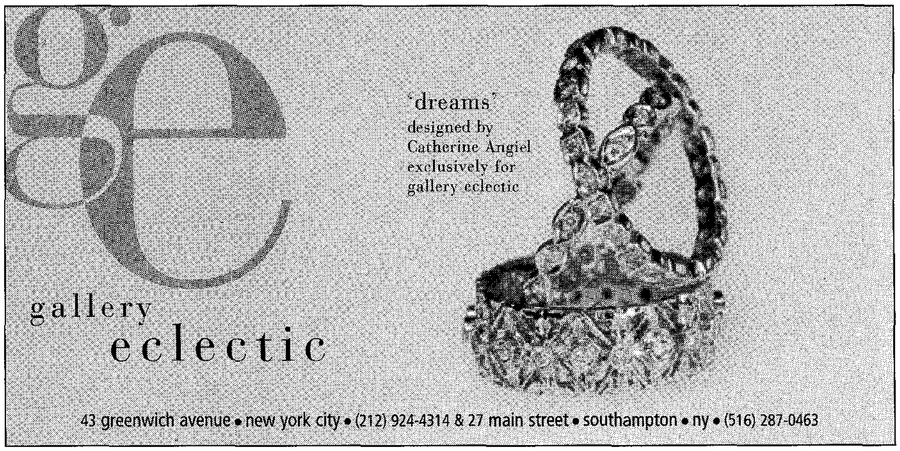

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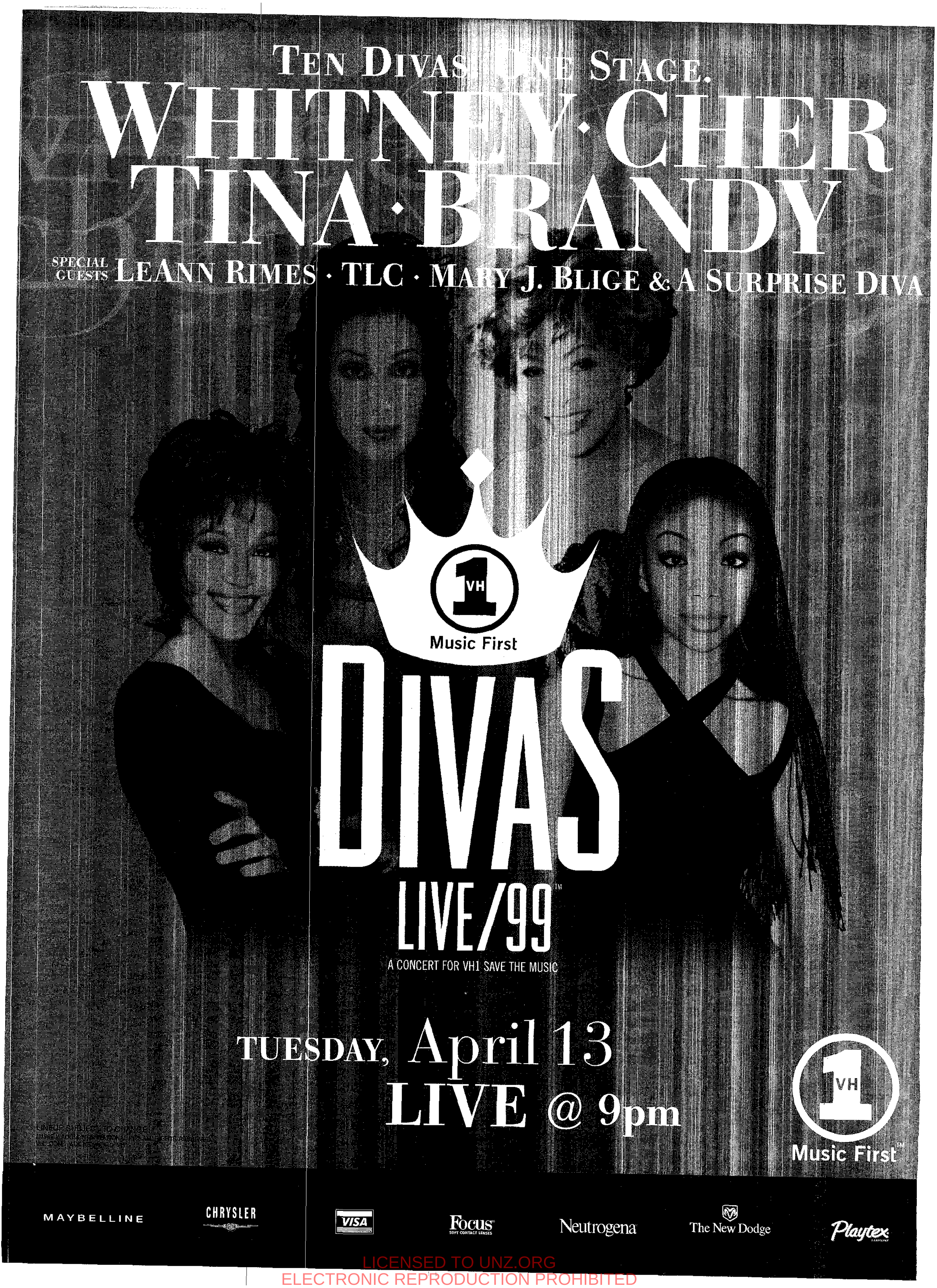

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BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

WHAT'S THE NEW BLACK(OUT)?

Marc Jacobs may have awakened in some interesting places in his life, but last week's accommodations had to be the least trendy. The designer, who does double duty for his own line and as head designer for Louis Vuitton, and who has just won his fourth CFDA award, opened his eyes at three o'clock last Saturday morning in Elizabeth General Hospital in New Jersey, where he had not checked in. Jacobs had taken a Concorde Friday morning from Paris, gone to his office for the day, and left directly for Newark airport to catch a Continental flight to Los Angeles. He had two Jack Daniel's at the airport's first-class lounge, then downed a pair of prescription sleeping pills upon boarding. A stewardess offered him another drink, and that's about the last thing he remembers before being escorted off the plane and taken to the hospital. "I had been going for days without rest. I was completely exhausted, and I really wanted to sleep on the flight," says Jacobs. "They obviously thought I was drunk, but I told them I had just taken a sleeping pill and I would pass out in a matter of minutes. Clearly I did. I'm not an aggressive person. I don't know what I could have done so wrong that they would put me off the plane." The designer's bag, including his keys and credit cards, was left to travel unescorted to L.A., so Jacobs woke up in Jersey with no identification or means of getting into his apartment. The cash he had on him, except for $20, was in a hospital safe and inaccessible until Monday. "It was the biggest nightmare of my life, like being in the movie *The Game.* I didn't have enough money to get out of there, and everyone's phone numbers were in my Louis Vuitton Filofax," he says. "It took me hours to find someone to get me and days to relocate my bags. I re-booked on American and left the next day." A spokesperson for Continental maintains that the airline does its best to deplane bags along with passengers, but that it's not always possible in an emergency.

WILL FANS FLOCK TO JUNKIE CALISTA?

Fans of **Calista Flockhart** will be seeing a lot more of her soon. "This was made pre–nose job, pre–anorexia ridiculousness," says **Christopher Peditto**, a producer and the co-star of *Jane Doe,* an independent film shot before the actress landed *Ally McBeal.* Flockhart plays a drug-addicted misfit. "It's a much harder, tougher kind of role," says Peditto. Although *Doe* recently won Best Feature at the New York International Independent Film & Video Festival and is set for video release in June, you've probably never heard of it. According to a source close to the film, Unapix Entertainment, which holds the domestic distribution rights, has "no plan about how to promote it, and everyone is shifting their weight trying to figure it out." A vice-president in Unapix marketing counters, "We paid a lot of attention to marketing. We've played some festivals, and we're very confident about the video release." But for Peditto, the nearly two-year post-post-production experience "has been a little frustrating. They've just been waiting and waiting and waiting." The June release will follow on the heels of May's *A Midsummer Night's Dream,* in which Flockhart stars alongside **Michelle Pfeiffer** and **Kevin Kline**. When asked about the timing, the Unapix veep says, "It certainly will help."

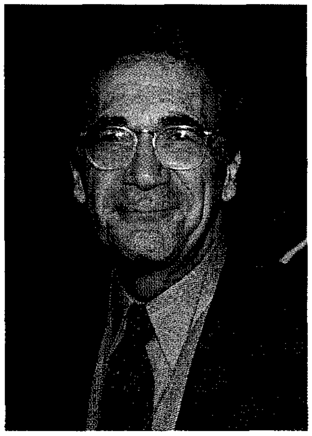
THE BALKANIZATION OF THE TUFOS

Peter Tufo wasn't there, but his divorce went on without him. The marriage of the U.S. ambassador to Hungary to writer **Francesca Stanfill** (below, the couple in happier days) was dissolved last Monday in Manhattan's Supreme Court—while Tufo was on a plane back to war-torn Eastern Europe. "He wouldn't have been there anyway," says Tufo's lawyer, **David Aronson**. "He made the decision to let her get her divorce so they could both get on with their lives." Aronson says he didn't ask one question during the 90-minute proceeding. Stanfill's attorney, **Robert Stephan Cohen**, called two witnesses. An investigator with **Bo Dietl**'s firm testified that in October 1997—a week before Tufo's confirmation hearing before **Jesse Helms**'s foreign-relations committee—he spied Tufo and a woman walking arm-in-arm and kissing on a Southampton beach. Stanfill, next up, said she found out about the woman through the private eye's report. She was granted a divorce on grounds of adultery; the financial settlement is still in the works. Cohen declined to comment.

QUINN CELEBRATES HER OWN V-DAY

Who knows what is politically correct? It wasn't pomp and circumstance as usual when City Council member **Christine Quinn** was sworn in last week at NYU Law School. **David Dinkins** and **Chuck Schumer** looked on as performance artist and women's rights activist **Eve Ensler** read aloud from her award-winning play *The Vagina Monologues.* Selections included an interview

Photographs: clockwise from left, Robin Platzer/Twin Images; Lisa Rose/Globe Photos; Rose Hartman/Globe Photos.



Sydney Pollack:
Bicycle built for two (agencies)

with a lesbian dominatrix ("If your vagina was getting dressed, what would it wear?" "If your vagina could say two things, what would they be?"). It was all too much for one elderly woman who excused herself, but afterward council member **Stanley Michaels** and Manhattan borough president **C. Virginia Fields** both praised Ensler's performance. Quinn's chief of staff, **Maura Keaney**, says that the majority of the callers enthusiastically supported Ensler's take on "the lack of respect that comes with having a vagina."

POLLACK LOST IN ALPHABET CITY

Has **Sydney Pollack**, ever the politician-director, found a way to remain neutral in Hollywood's battle royal? One of **Michael Ovitz**'s best friends, Pollack has been represented by the agency Ovitz founded, CAA, for almost 20 years. But recently his name was bandied about as one of those most likely to abandon ship for Ovitz's new Artists Management Group. After **Ovitz** poached **Robin Williams** from his old firm last January, the furious Young Turks who now run CAA announced that they would refuse to represent anyone managed by the "untrustworthy" Ovitz. On March 3, *USA Today* said that Pollack was staying at CAA, but the *Daily News* reported a week later that the director had jumped to AMG. *So where is he?* Vietnam, actually, biking with **Herbert Allen** and unreachable. But spokeswomen for both CAA and AMG insist on the record that Pollack, who recently wrapped *Random Hearts*, is on their roster. "They're going to lose **Marty Scorsese**—and draw the line at Sydney Pollack?" asks one Hollywood insider. A CAA spokeswoman says, "Pollack is a longstanding and extremely valued client of CAA—and to our knowledge, not an AMG client."

GRAY DAY AT LEVER HOUSE?

Four-star chef **Gray Kunz**—one of only half a dozen in New York—may be about to find a new home. After more than a year in location limbo, Lespinasse's former maestro is close to signing a lease on the restaurant space in Park Avenue's landmark Lever House, according to well-placed real-estate sources. Kunz's famous search began last year when he left Lespinasse after his controversial firing of a female employee who had brought a sexual-harassment suit against a Lespinasse maître d'. (Several staff members publically protested; the restaurant rehired the woman a day after Kunz dismissed her.) Kunz admits that he is considering the Lever House space, formally a Unilever cafeteria, but says there's nothing official yet. Anyway, he's not worried about where he hangs his chef's toque: "Locations are never a problem for me."

RUDY AND CARL'S BREAKFAST CLUB

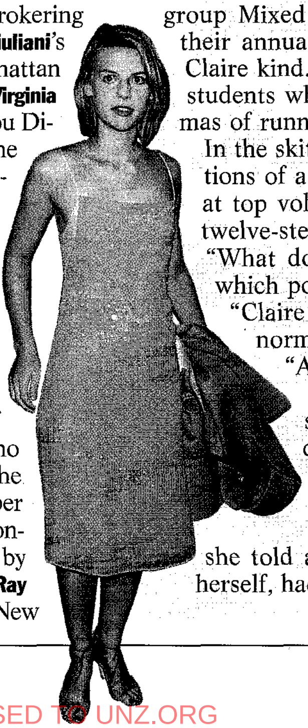
City Council speaker **Peter Vallone** got kudos for brokering Mayor **Rudolph Giuliani**'s meeting with Manhattan borough president **C. Virginia Fields** after the Amadou Diallo shooting. But the efforts of city comptroller **Alan Hevesi** have so far escaped notice. Hevesi encouraged Giuliani to meet with state comptroller **Carl McCall**, then called McCall to sound him out. The state's chief fiscal officer—who hadn't met with the mayor since November 30, 1994, despite reconciliation attempts by Liberal Party boss **Ray Harding** and the late New York *Post* editorial-page editor Eric Breindel—was amenable. But "McCall was adamant that the meeting would be a one-on-one," according to one political insider. "He didn't need any meeting brokered." Although Hevesi privately asked McCall if he could also attend, says the insider, when breakfast was served on March 27 it was just for the mayor and McCall. Hevesi insists he never thought "it was important for me" to be there, and McCall says they both agreed that "a two-way meeting . . . made more sense than a three-way."

DUFF'S ROMAN HOLIDAY

Ron Perelman might have won custody of his daughter **Caleigh** for the eight days of Passover, but **Patricia Duff** wasn't sitting at home crying into her Easter basket over his court victory. Her current beau, Senator **Robert Torricelli**, whisked her off to Rome for a long weekend, reports one source close to the blonde beauty. But "she'd rather not have the time away from her child," insists another Duff devotee. Spokesfolks for both Duff and Torricelli had no comment.

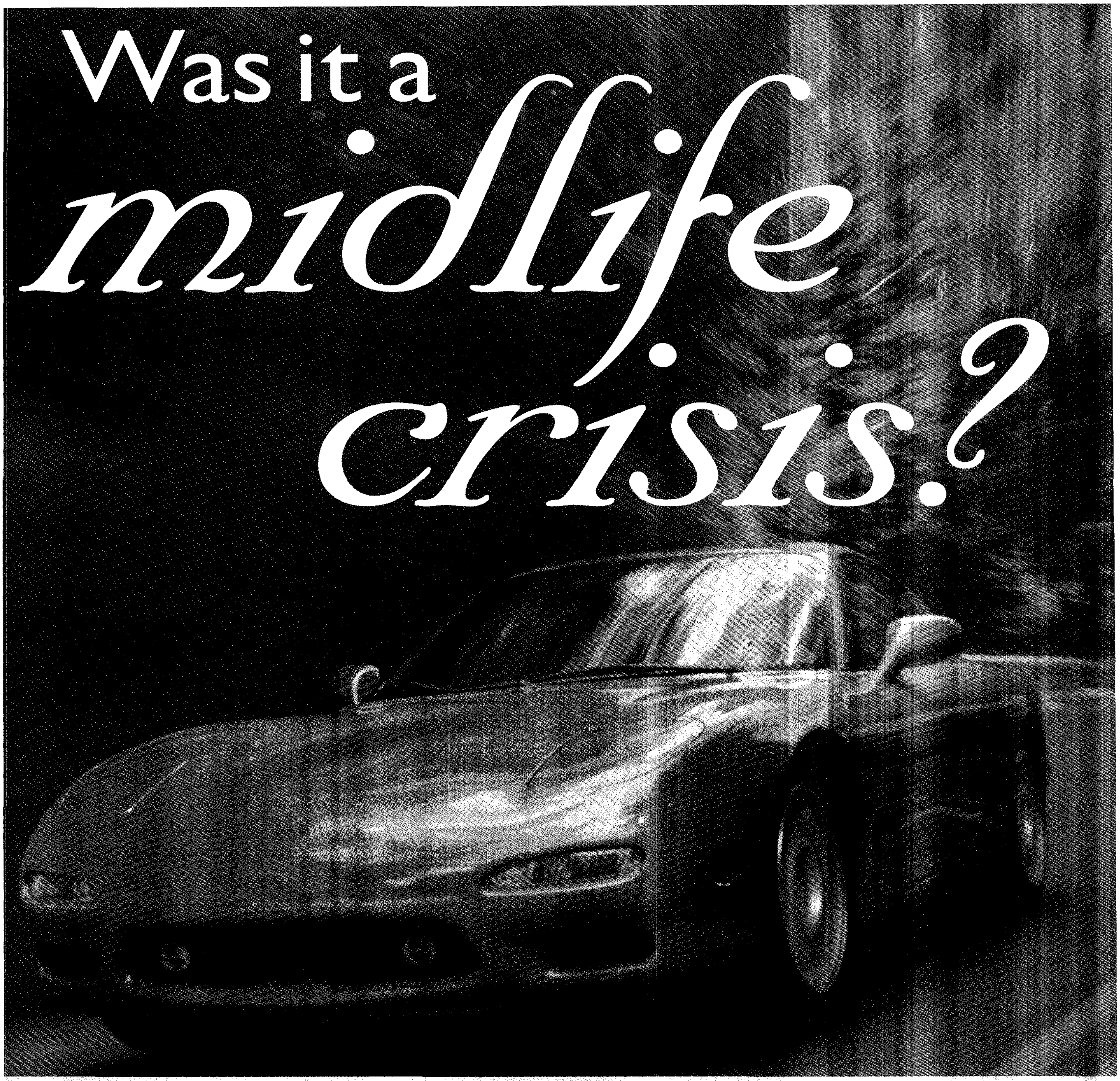
Additional reporting by Ian Spiegelman.

WHY CLAIRE JUST DOESN'T CARE



Claire Danes may be adjusting to college, but some of her fellow Yalies are having more trouble with the changes in her so-called life. The student body is so dazzled with the actress in their midst that the university's a cappella group Mixed Company recently included a skit in their annual show about close encounters of the Claire kind. The skit depicted a support group for students who can't cope with the quadrangle dramas of running into the freshman *Mod Squad* star. In the skit, an actress playing Danes asked directions of a co-ed—who instantly began to scream at top volume. That prompted the leader of the twelve-step dealing-with-Danes program to ask, "What do we say to ourselves every day?" At which point his students in recovery chimed in: "Claire doesn't care! Claire doesn't care! She's normal! She's normal!" Explains one Eli: "All of us freaky people are trying to make it as comfortable as possible for her. But sometimes we just don't know how to deal with her being here." Danes's nonacademic reps did not return calls, but a Mixed Company member reports that when Danes heard about the skit, she told a friend she would have gladly played herself, had she been asked.

Photographs by Fitzroy Barrett/Globe Photos(2).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midlife
crisis?

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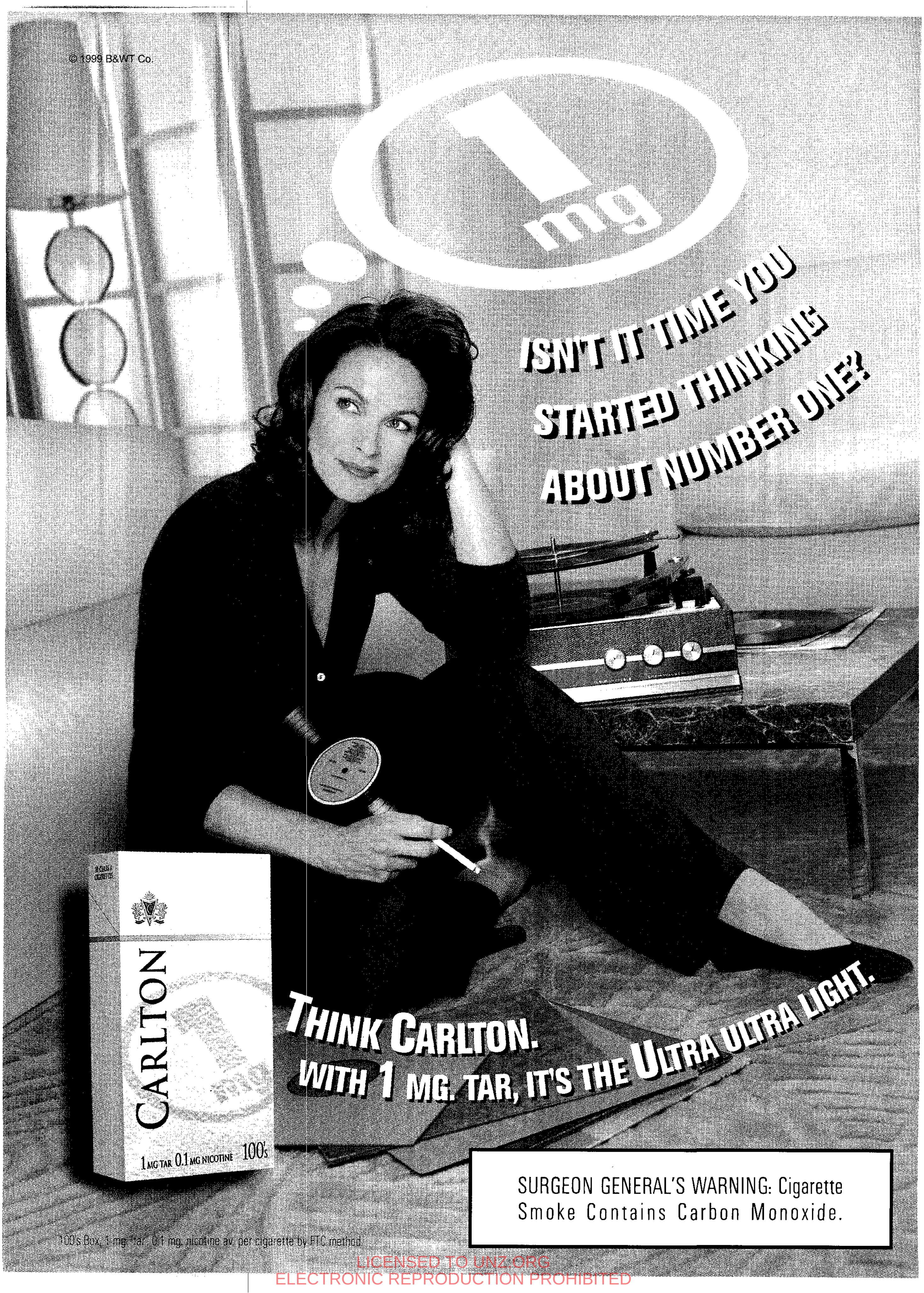
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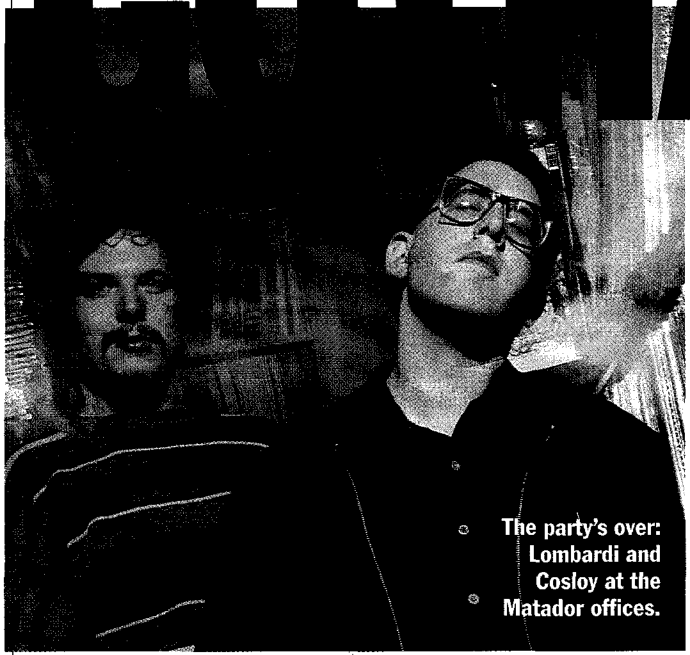


The party's over: Lombardi and Cosloy at the Matador offices.

Rock Bottom

Matador Records faces the music.

LENNON AND MCCARTNEY. Courtney Love and Marilyn Manson. And now Matador and Capitol Records. In an era of megamergers and music-industry consolidation (think PolyGram and Universal), the union of legendary indie-rock label Matador and major label Capitol seemed to be one that could—and should—last. But the three-year marriage, which began in 1996 when Capitol acquired 49 percent of the label founded by music-biz prodigies Chris Lombardi and Gerard Cosloy in 1989, was abruptly called off last week. While the divorce might barely raise eyebrows in today's ever-tumultuous music industry, the demise of the Capitol-Matador relationship can be read as the final chapter in the long, slow death of alternative rock.

Although spokespersons for both Matador and Capitol declined to comment, a company insider maintains that 1998 was the most profitable year in Matador's history. Nonetheless, acts like the Jon Spencer Blues Explosion and Liz Phair (who, notably, is the only artist to defect to the Capitol camp after the split) lost much of their commercial luster on recent releases—Phair's *Whitechocolatespaceegg* sold 207,000 copies, a far cry from the gold (500,000 units) status of its predecessor, *Whip-Smart*, and Spencer's *Acme* sold a measly 41,000 copies. (Matador's purported high-flying year may have been boosted by back-catalogue sales or foreign-rights revenues.)

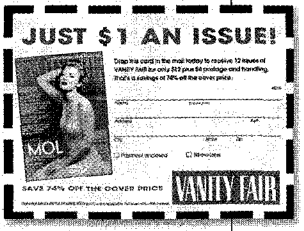
The label's whiter-than-white roster of mope-rockers like Cat Power and eternally sarcastic college-rockers like Pavement came off as laughably passé in an increasingly musically (and ethnically) diverse scene populated by boy bands, hip-hoppers, hip-hop–metal hybrids, electronica, and Latin pop. Once the very center of the alterna-rock universe, premillennial Matador looks a lot like a throwback to the early nineties, when glum bands like Nirvana rocked the charts, flannel was all the rage, and "I'm a loser, baby" was the rallying cry of unambitious hipsters everywhere.

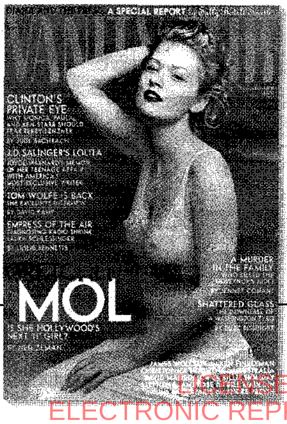
The label seemed to wake up to the smell of alt-rock's long-decaying corpse only recently, playing catch-up with newly successful boutique labels like hip-hop indie Rawkus and electronica trendsetter Astralwerks. Matador's lately snagged such un-rockist fare as the techno act Boards of Canada and, more notably, the New York underground hip-hop act the Arsonists. The latter signing, along with speculation that Matador is courting another underground hip-hop act, Non-Phixion, has prompted accusations that Matador is shadowing Rawkus—a label that has found the kind of success with independent hip-hop that Matador enjoyed with indie rock in its mid-nineties heyday. "Matador isn't the only label riding Rawkus's coattails," says Rawkus A&R rep Blak Shawn. "I do wish that it could have come from a more authentic place, but if Matador wants to take a chance on underground hip-hop, then more power to them."

Matador's new B-boy tastes haven't gone unnoticed by the music media. "I find it more interesting that Matador is releasing techno and rap records than the fact that they're no longer working with Liz Phair," says *Rolling Stone*'s Joe Levy. "But it's hardly the end of an era." Or is it? Implicit in Capitol's unwillingness to continue its relationship with Matador is an acknowledgment that the label's tastemaking days are a thing of the past. Could indie-rock-themed nightspots be just a Polly Esther's away? ETHAN BROWN

Gretchen Mol's Hidden Assets

IT WASN'T SO LONG AGO THAT GRETCHEN MOL WAS *HOT. VANITY FAIR* PUT THE ACtress on its April 1998 "Young Hollywood" cover. She snagged roles in *Rounders* and Woody Allen's *Celebrity*. And she appeared on *VF*'s September cover with an instantly notorious display of her nipples. Lately, though, things haven't been looking so perky for Ms. Mol—or her breasts. First there were the dismal box-office receipts of *Rounders* and *Celebrity*. Then the New York *Observer* quoted a talent agent saying that *Vanity Fair* "absolutely . . . picked the wrong person" for its cover and that Mol is "talentless." And now even *VF* has turned on her: The magazine, in an uncharacteristic moment of propriety, has airbrushed Mol's nipples out of the subscription-card inserts featuring her cover image. "It was an overzealous circulation department, and it shouldn't have happened," says a *VF* spokesperson. "I'm not sure we're even going to use it anymore." ANNA HOLMES



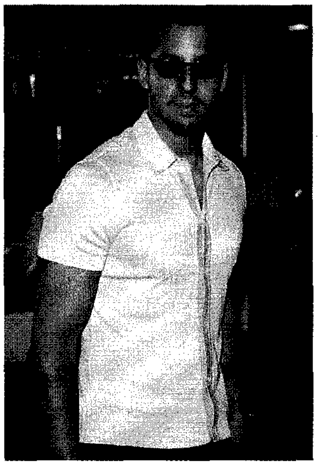


Photograph by Danny Clinch.

Box Score

Penn Jillette buries David Blaine.

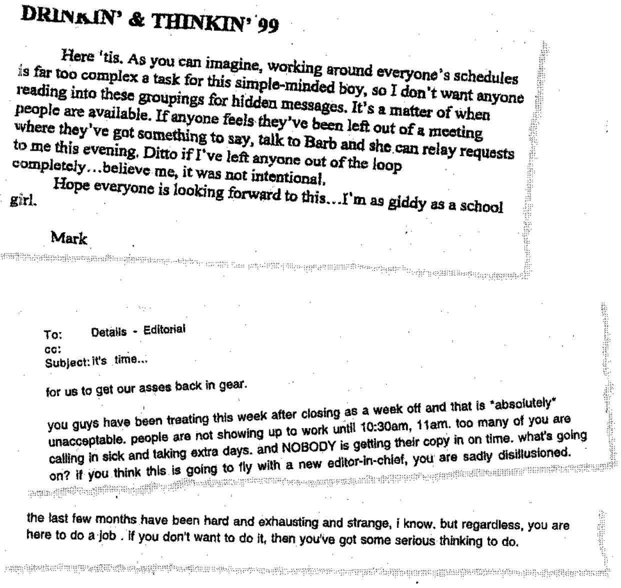
David Blaine—conjurer to the downtown demimonde—has confined himself in a ventilated Plexiglas "coffin" six feet below Donald Trump's Upper West Side rail-yard development site, with plans to emerge next week. Penn Jillette, the voluble and portly half of Penn & Teller, has a few choice words for the publicity-hungry magic man.



IT SOUNDS LIKE THE KIND OF stunt a Poughkeepsie morning D.J. would pull. It's not magic—it's not even endurance. Endurance is dragging a Chevrolet for a mile. My mom sits in the same place for five days, and she's 90! He's sitting in a box without eating—big deal! Mahatma Gandhi did the same thing for, what, 187 days? Bobby Sands did it for a year and a half. Compared with this guy, *Karen Carpenter* had a point! I'd love to do something like that, frankly, but I haven't had five days off in a row since '92. David Blaine is an attractive man who can do a card trick—that's like a seven-foot jockey. There has not been one single good-looking magician in the 150,000 years people have been doing magic. Right now, there's me, a big, fat, square-headed guy, and David Copperfield, a troll. So Blaine realized, "Hey, I'm the only good-looking magician in history—all I have to do is lie here in a box!" If I was doing it, I'd switch in a dummy in a second, but he's not gonna—his time isn't valuable enough. I guess if I was that good-looking, I'd just lie there, too.

Thinkin' Man

Mark Golin pours on the charm—while his underlings sweat the 'Details.'



DRINKIN' & THINKIN' 99

Here 'tis. As you can imagine, working around everyone's schedules is far too complex a task for this simple-minded boy, so I don't want anyone reading into these groupings for hidden messages. It's a matter of when people are available. If anyone feels they've been left out of a meeting where they've got something to say, talk to Barb and she can relay requests to me this evening. Ditto if I've left anyone out of the loop completely...believe me, it was not intentional.

Hope everyone is looking forward to this...I'm as giddy as a school girl.

Mark

To: Details - Editorial
cc:
Subject: it's time...

for us to get our asses back in gear.

you guys have been treating this week after closing as a week off and that is *absolutely*
unacceptable. people are not showing up to work until 10:30am, 11am. too many of you are
calling in sick and taking extra days. and NOBODY is getting their copy in on time. what's going
on? if you think this is going to fly with a new editor-in-chief, you are sadly disillusioned.

the last few months have been hard and exhausting and strange, i know. but regardless, you are here to do a job . if you don't want to do it, then you've got some serious thinking to do.

NOW THAT HIS BACCHANALIAN *Maxim* going-away party (complete with transvestite lap dancer) is but a distant memory, incoming Condé Nast editor Mark Golin has a few new details to worry about—like, for instance, what the hell to *do* with *Details*. Golin, bless his heart, has been trying to scrape morale up off the ground at the embattled glossy by scheduling "Drinkin' & Thinkin' " brainstorming sessions at a hotel with his new charges—well, those who haven't quit, that is. (Among the newly departed: design director Robert Newman, who gave notice the same day as photography director Greg Pond.) Will the dispirited staff cheer up—and buck up? Managing editor Lisa Cindolo is apparently not so sure: While Golin meets and greets, Cindolo's left with the unenviable task of disciplining the recalcitrant staff. Case in point: this e-mail excoriating demoralized *Detail*-ers—one of whom helpfully leaked both Cindolo's and Golin's recent memos to *New York*. Boris Kachka

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Rudy Dearest

"THE ONLY THING I WON'T BE doing is writing a book," quipped the normally taciturn Colleen Roche, loyal press secretary to Rudy Giuliani, as she announced her resignation last week. Fine, be that way. But when all is said and done, who in the mayor's inner circle will decide to pull a Stephanopoulos? Some possibilities:

- Howard Safir, Oscar-going police commissioner: *There's No Business Like Police Business: How to Wipe Out Crime and Sell a Screenplay in Just 60 Days*

MAYORS ARE FROM MARS,

Communications Directors Are From Venus

or: No Comment,
No Comment,
No Comment.

CRISTYNE LATEGANO

- Bruce Teitelbaum, Giuliani political-committee chief (and the force behind the HillaryNo.com Website): *HTML for Dummies, or: All Too Subhuman: How to Launch a Negative Campaign Before You Have an Opponent*
- Ray Harding, Liberal Party chief: *A Family Affair: A Guide to Getting the Kids Nice City Jobs*
- Rudy Crew, schools chief: *Chancellors Who Love Too Much: A Survivor's Guide to Breaking the Cycle of Enabling*
- Ninfa Segarra, deputy mayor: *La Lucha Continua: The (Continuing) Struggle to Figure Out What Exactly My Job Was* Robert Kolker

Photographs: clockwise from left, Jeff Spicer/Globe Photos; Evan Agostini/Gamma Liaison; Frances M. Roberts.

Following Suit

City slackers get slicker—for no good reason at all!

COULD IT BE THE RELEASE of *Rushmore,* whose adolescent hero transmutes his prep-school-uniform blazer into an improbable symbol of quirky individuality? Or perhaps an ancillary result of ska's resurgence—a mod, narrow-lapelled revolution? Or is the subtle uptick in the fashion sense of the city's bohemian-male population just one of those unexplainable twitches in popular taste?

"It does seem that in the last couple of years you've seen more people wearing suits who don't need to," says Adam Sachs, a staff writer at *GQ.* "But I want to stress that this is different from the Jared Paul Stern approach of living your life as a costume drama," he adds, referring to the notoriously foppish "Page Six" reporter. "Dressing like a literary figure doesn't automatically make you one." (Stern responds by quoting his role model, journalist-dandy Lucius Beebe—"The disfavor of envious inferiority is a boutonniere that a gentleman can wear all day without fading"—noting that he frequently wears an actual boutonniere himself.)

In less philosophically charged circles, Mike Stevens, a 25-year-old art mover, began his sartorial shift with a Pearl Harbor Day party at his Williamsburg loft. "My roommates and I decided to wear jackets and ties, to stand out a little," he recalls. "Now I dress up to go out fairly often. I have a standard tie—a solid-blue one."

Paul Beddoe-Stephens, a 26-year-old copy editor and Web designer, recently helped launch "dress-up Fridays" at his office. "Screw this Dockers culture," he says emphatically. Beddoe-Stephens notes that there is an informal grammar to the language of optional dressing up: "If you do it any day but Friday, you look like you're sucking up to the Man. And you don't want your clothes to look like they're from J. Crew. It's much better to do it sixties-prep-school style."

There are complications, though. "I want to start wearing a suit," says Nick Poppy, a 26-year-old documentary filmmaker. "But I haven't been able to find one that I like. It's hard if you want something that looks cool but doesn't cost $1,000. If you try to low-end it, you might end up looking like somebody's grandfather from Indiana."

ETHAN SMITH

THE SCENE

Busta Rhymes and Missy Elliott at "A B.I.G. Night Out" for the Christopher Wallace Memorial Foundation.

B.I.G. Time

Photographs by Patrick McMullan

"HOLD ON, HOLD ON!" Puff Daddy pleads. "I haven't sung this in a while!" Flanked by Faith Evans and the Hezekiah Walker Gospel Choir, Puffy is performing "I'll Be Missing You" as the grand finale to "A B.I.G. Night Out," a $10,000-a-table charity dinner at Pier 60. But he's come in several bars early on his own hit, causing a minor train wreck on the first chorus. Busta Rhymes looks baffled, but the rest of the audience—including Lil' Kim, Mase, Wyclef Jean, and Missy Elliott—is mostly forgiving. The benefit is raising a quarter-million dollars for the Christopher Wallace Memorial Foundation—an educational fund dedicated to the memory of slain rapper the Notorious B.I.G. During the raffle—to which the event's high-rolling "angels" have contributed Nets tickets, designer eyewear, and other prizes—Mary J. Blige scores an Avirex jacket and Sister Souljah wins dinner for four at Justin's. "I love that song," Donald Trump says after hugging Puffy. "He's such a nice guy." "It really felt like you were there for the charity," says Russell Simmons, who like most of his fellow revelers opted out of the after-party at Float. "It wasn't all glitz and glamour." E.S.

Andres Serrano and Deborah Harry at the Jackie Awards, held at Mother.

Alan Rickman and Rupert Graves at Lot 61 after the opening of *Closer* on Broadway.

MTV's Ananda Lewis, Rosie Perez, and VH-1's Roshumba at the tenth annual GLAAD *Media Awards,* held at the New York Hilton and Towers.

Lil' Kim strikes a pose at "A B.I.G. Night Out."

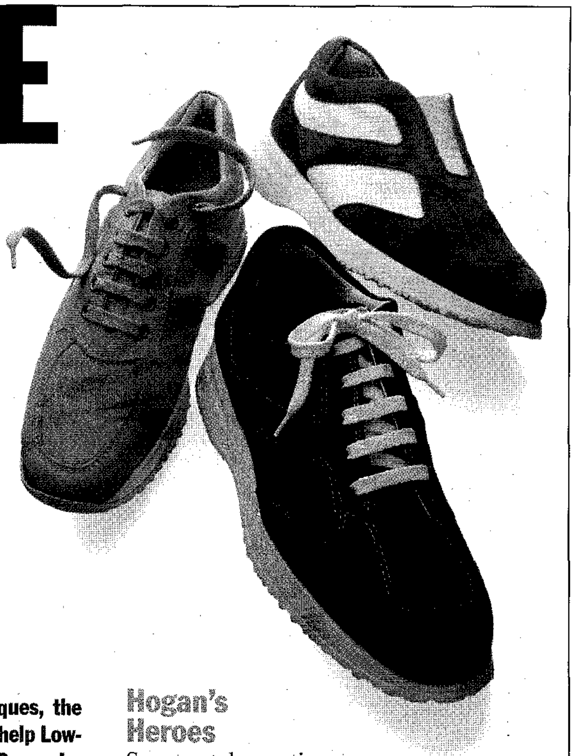
Photograph from H. Armstrong Roberts.

GOTHAMSTYLE

HE'BREW
THE CHOSEN BEER
GENESIS ALE

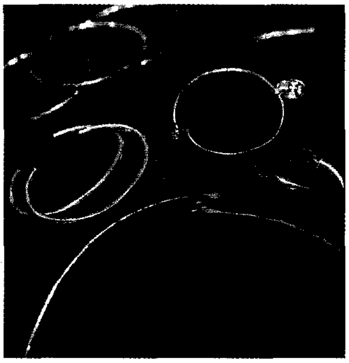
Beer Mitzvah

Observing Passover? This year, you can end a leavening-free week of spartan matzo sandwiches with a pint of cold, crisp, and kosher Genesis ale. "In the Torah, there are seven species that celebrate the bounty of the land of milk and honey," explains 29-year-old California beer entrepreneur Jeremy Cowan, "and barley is one of them." Two and a half years ago, at Hanukkah, the Stanford lit major prepared 100 cases of He'brew: The Chosen Beer. Much to his astonishment, he sold the entire batch. So with the help of his girlfriend, Tracy Ginsberg, who painted the label, and friends who collaborated on his Website, Cowan begat the pun-rich Shmaltz Brewing Company. This week, 22-ounce bottles of the amber ale arrive in New York at Dean & DeLuca, Gourmet Garage, and Fairway. *L'chaim!* BRETT KELLY



Putting Metal to the Peddle

Now that Orchard Street is overrun with trendoid boutiques, the strip's first jewelry store, Oxygène Collectif, has arrived to help Lower East Side hipsters accessorize those peasant dresses. Owner Jelena Behrend, a Serbian expat who picked up her technique from watching Gypsies hammer out gold ducats, designs her one-of-a-kind silver cuffs ($125) and sheet rings ($105) with partner Maria Luisa Mosquera. Her wares have become as popular as vintage Nikes in Tokyo, and now the gold and silver bijous are attracting a high-profile following in the States: A chunky silver tooth suspended from a link chain ($1,600) is a favorite of client Lenny Kravitz, who owns fourteen pieces, and Madonna recently requested an I.D. bracelet for daughter Lourdes with an inscription that reads LOLA. **ANNA RACHMANSKY**



Hogan's Heroes

Sporty style continues to triumph on the runways, but sneakers just can't showcase your legs like a killer pair of heels—at least, not until now. Diego Della Valle (the designing mind behind the J.P. Tod line of ultracomfortable cult loafers) has just debuted Hogan, a new sneaker-styled collection available in Manhattan only at Bergdorf Goodman. The shoes include seventies suede ($275) and nineties python ($495) and feature interior soles (please don't call them "lifts") that give the height and arch of wedge heels. Sharon Stone, Cindy Crawford, and Princess Caroline are just a few of the Hogan devotees whose feet are taking a cushy ride after a season of stilettos. ELANA ZEIDE

Designer Collection

Since we can't turn a page without spotting those feathered Gucci jeans and sandals, we thought we'd never see the likes of Tom Ford's sleek white dress with the gold metal belt (think Toni Braxton circa 1997) ever again. But while you were busy trading in your boot-cut low-riders for cargo pants, the Met's Costume Institute was snapping up such iconic frocks. "Our New Clothes: Acquisitions of the 1990s" (opening April 6) mixes getups from the 1700s and floral prints worn by Princess Diana with that white Versace sheath Carolyn Bessette-Kennedy slipped into for last year's Fire and Ice Ball, as well as the vixen version in black with a spiraling zipper that was worn by Madonna that same night. The modern designs—which curator Richard Martin proclaims "already certifiable landmarks"—came by way of donations, purchases at Barneys (which will feature a tribute to the museum in its windows this week), and fruitful bargain-hunting binges. "I bought the white bias-drape John Galliano at Century 21," Martin confides.

EDITED BY SARAH BERNARD

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THE CITY POLITIC MICHAEL TOMASKY

Alienable Rights

To black New Yorkers, Rudy Giuliani's seemingly enlightened promise of "one city, one standard" never rang true—as the Diallo case has now made brutally clear.

"I try not to have a relationship with separate communities. I try to see people as people. Maybe that is part of the problem."—Rudy Giuliani to the *Daily News*'s Jonathan Capehart, March 22

IT SEEMS, FOR NOW, THAT THINGS HAVE calmed down. The cops have been arraigned; the protests at 1 Police Plaza have ended; Rudy Giuliani had his meetings with a few black leaders, even if he did emerge from the one with Manhattan borough president Virginia Fields looking as if he wanted to bite the microphones. But while the mayor may be able to ease his Diallo problem by acceding to this or that demand, the larger conflict—between Giuliani and black New York—will never go away, because it's not simply a war of personalities. The conflict is philosophical; it's another battle, really, in America's ongoing culture war, less stark and recognizable than the one recently joined over the president's privates, but one in which the competing views are every bit as intensely held.

I must have watched Giuliani at a hundred campaign stops in 1993, when he was running to unseat David Dinkins, and at virtually every one, he said a version of the following: What separates us is not nearly as important as what unites us. We derive our rights and obligations to society not from the fact of our ethnicity or race but from the fact that we are human beings, Americans, and New Yorkers, and it is in these identities that our strength reposes.

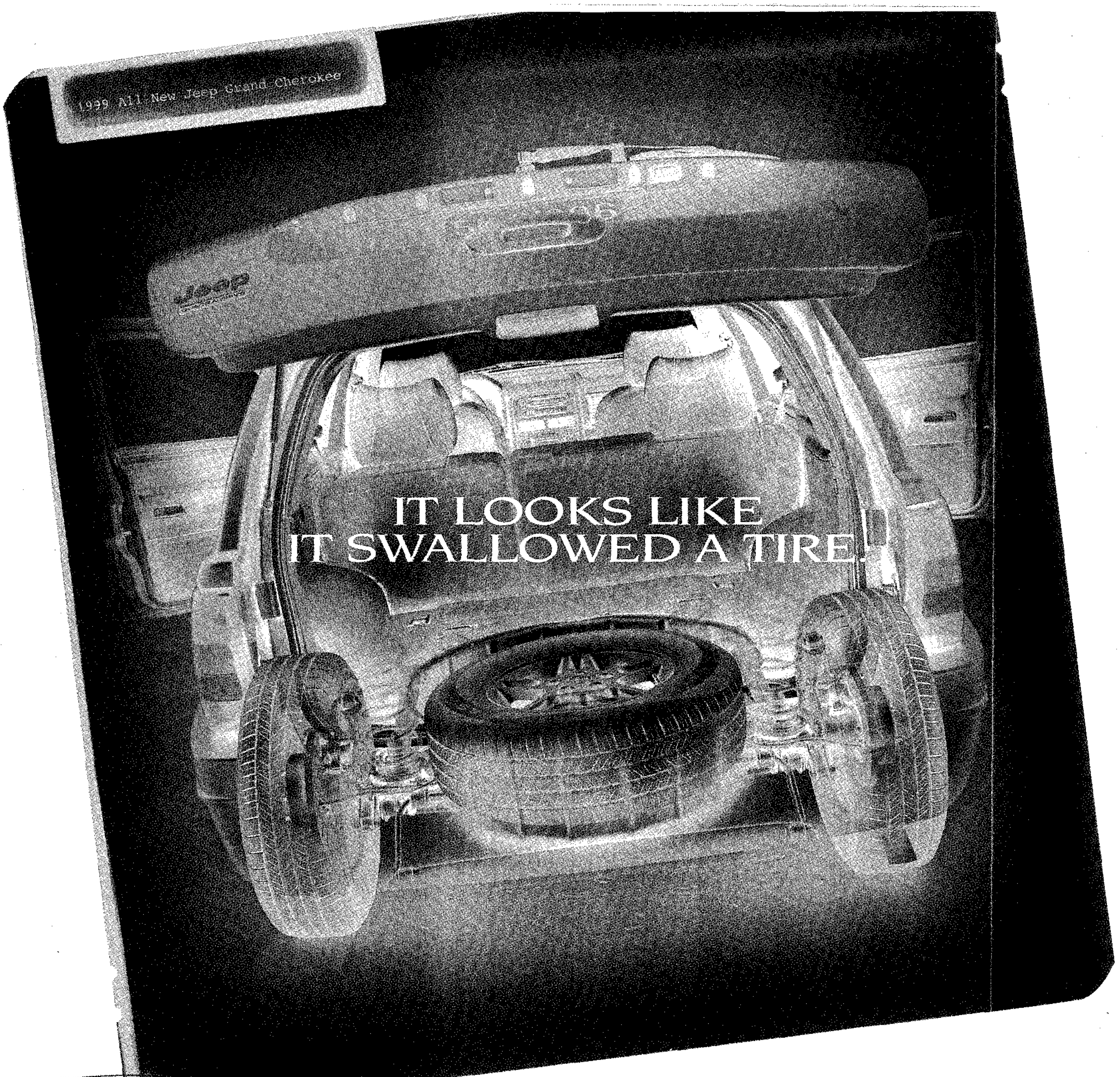
This was the philosophical bedrock of Rudyism. He invented a mantra, "one city, one standard," to give the idea the kind of bumper-sticker immediacy things need these days, and he impressed a passel of opinion-makers left sapped by what had, by the summer of 1993, turned out to be the hollow promise of Dinkins-style rainbow politics. Indeed, Giuliani posited himself as leader of the anti-rainbow. Think back to Dinkins's carefully chosen metaphor for the city, the "gorgeous mosaic." A mosaic consists of separate tiles; they constitute a whole, but they (quite unlike, say, the ingredients of a melting pot) retain their singularity. To Giuliani, this talk was nonsensical if not dangerous, and rainbow politics' celebration of diversity was really a stalking horse for ethnicity—or race, or sexual orientation—as destiny, which would lead to group entitlement and the unraveling of the threads that hold civil society together. From the Dinkins era's multicultural excesses (*Heather Has Two Mommies*) to its abject failures (City Hall's temporizing during the Crown Heights rioting), everything, to Giuliani, was nourished by the poisoned waters of identity politics.

He had a point. I'm not sure whether he knew it, but his universalist beliefs recalled the best traditions of the Enlightenment itself—the "science of freedom," in the words of historian Peter Gay, the belief that mankind, as they called us back then, could create free and just societies only by transcending its separate cultures and agreeing that inalienable rights belonged to all. This belief had been the intellectual property of the left for the better part of 150 years—until, really, the Western left "discovered" the Third World, at which point it decided that elevation of the cultures of oppressed peoples was the path to liberation. Camus got drummed out of the French left for criticizing Algerian terrorist attacks on French-Algerians (implicitly, to the Sartrean purists, endorsing imperialism). A decade earlier, in 1945, George Orwell, reviewing Sean O'Casey and lamenting a tendency on the British left to permit the Irish their nationalistic fervors on the grounds of their oppression, had asked why it was that "the worst extremes of jingoism and racialism have to be tolerated when they come from an Irishman." One can read this Orwell essay, substitute "New York intellectuals" for "British intellectuals" and "blacks" for "Irish," and hear a slice of New York life in the eighties described precisely.

Domestically, we can date the triumph of this sort of thinking on the left to the late sixties, but it wasn't until twenty years on, when the right (Dinesh D'Souza, et al.) started squawking about it, that the issue developed its serrated edges. Giuliani—McGovern Democrat turned Reagan Republican—got the message. His experience as a federal prosecutor in the eighties, he also told Capehart, led him to conclude that "I have much more in common with people who are not Italian who are *not* in the Mafia than I do with the ones who are Italian who *are* in the Mafia."

WHO CAN ARGUE WITH THAT? AS A SERbian-American who detests Slobodan Milosevic, I sure can't. And yet there are

Illustration by Scott Menchin. Photograph by Porter Gifford/Gamma Liaison.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sides of this argument to which Giuliani is willfully blind. True, there can be no racially or ethnically conditioned definitions of right and wrong. But at the same time, there *are* differences between black people and white people—differences based on experience that should be constantly borne in mind. The history of slavery is one (and if you think that's old news, then puzzle over why, when Bill Clinton was going to apologize to Africa for America's role in the trade, certain commentators on the right—George Will, Republican congressmen—exploded in apoplexy). How they're dealt with by big-city police forces is another. Treating everyone the same sounds honorable on its face, but in fact, to treat everyone the same is to pretend these differences don't exist.

When black is the color, Giuliani's first reaction is always distrust, a distrust he showed again last week when he called critics of the police "some of the worst in society." He'd say he's a victim of intense black ill will because he beat Dinkins; again, he'd have a point. But a mayor can either assuage that ill will or feed it, and he's mostly done the latter. As a candidate, he went to Washington with Latinos to petition the Department of Justice to retain racially gerrymandered districting. Putting aside the philosophical inconsistency, can anyone seriously imagine Giuliani having made that trip on behalf of blacks? Floyd Flake, a black supporter of the mayor's, recently told the *Daily News* that he'd pleaded with Giuliani weeks ago to meet with black leaders, but the mayor refused for fear he'd be seen as "kowtowing" to them. One somehow doubts he'd ever fear being seen as kowtowing to Jewish or Irish or Italian leaders.

Enlightenment thought has always had its tragic inconsistencies—the country that gave us Voltaire and the *philosophes* proved none too keen on extending inalienable rights to the Algerians and Indochinese when the day came. Universalist ideals, in other words, are always bumping up hard against the particular realities of race and culture. Giuliani, on an admittedly less cosmic scale than the French Republic, is in exactly the same bind and living the same contradiction. A Giuliani who'd acknowledged at least some legitimacy of difference could have been a bigger man than his adversaries and left the racially divided city he inherited in 1994 much better off. But he's not capable, and it isn't just a matter of temper or personality. It's what he believes. ▬

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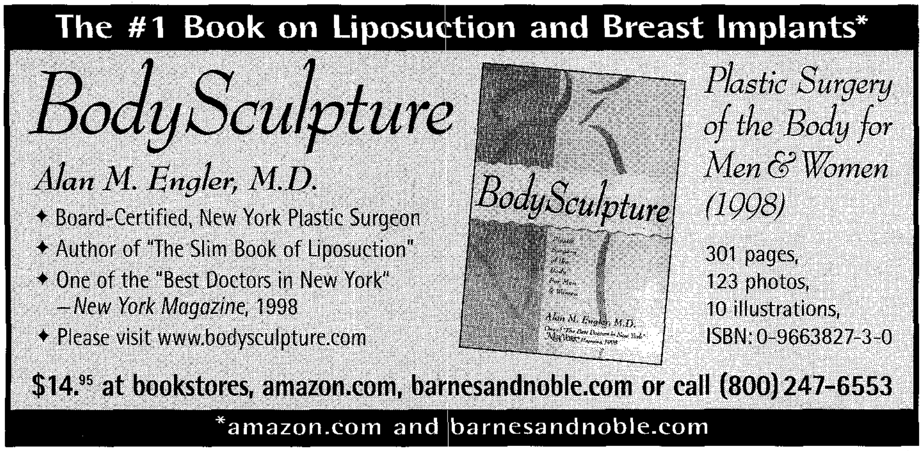
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MEDIA MICHAEL WOLFF

The Uninvited

Low-rent media critic Russ Smith—that's "Mugger" to you—is repulsed by the exclusionary liberal New York media Establishment. The feeling is mutual.

"I'M REPULSED BY THE INCESTUOUS world of New York journalism, a close-knit circle of writers and editors who socialize together and play musical chairs with jobs at interchangeable glossy magazines whose content is virtually identical," writes Russ Smith, the self-styled Everyman of media outsiders.

"And it's my opinion," he adds, "that journalists like Joe Conason, Eleanor Clift, Margaret Carlson, Eric Alterman, Jonathan Alter, and Katha Pollitt, to name just a few, as well as buffoon filmmaker Michael Moore, are beyond contempt."

Anti-*Voice:* Welcome at *Wall Street Journal* cocktail parties (maybe).

Jimmy Stewart often played the anti-insider role, and you do think of Jimmy Stewart when you see Russ Smith. Affectless. Flat. Genial—nice in an out-of-towner kind of way. A tad disconnected. Even the business model for his free weekly paper, the *New York Press,* seems a paragon of small-town virtues. Don't borrow. Don't take investors outside your own family (he's reluctant to admit that his brothers have helped him). Grow slowly. Ignore the build-brand-take-market-share-grow-by-acquisition-leverage-IPO modern-media business model. Smith would be notable only for his 1940s sort of normalness if he weren't so eccentric too.

For starters, Smith marshaled his outsiderism and started a newspaper in Manhattan (sort of Jesus among the money changers). Add to that rather rare accomplishment that he's built the newspaper around himself. Not only is he editor-in-chief and publisher and CEO, but he also writes the single largest chunk of the paper in his "Mugger" column. This is more than just cheapness (although when the owner writes a significant part of the paper himself, and a goodly amount more of the paper is taken up by free letters provoked by the owner's mince-no-words opinions, you've got a sound economic deal). It's a calling.

Smith's weekly 5,000-to-11,000-word column (making him, undoubtedly, the most prolix journalist in New York) is about the media. It is occasionally about his family life (Smith writes about himself in the third person as an avuncular old-fashioned family man) and the restaurants he's been to, and is punctuated by his conservative politics. But, written under the nom de plume "Mugger," the column is mostly about New York media personalities—it may well be the most exhaustive and exhausting coverage of that world—and how loathsome he finds almost all of us. It's a diary or, even, something of a weekly directory, of boldfaced names (an average of more than a hundred per column) who, on a sliding scale of vileness, are taken to task for their insiderism. He is an outsider, but he obsessively follows the writings and appearances and random utterances of everyone he considers to be an insider. He has a stalker's attention to detail.

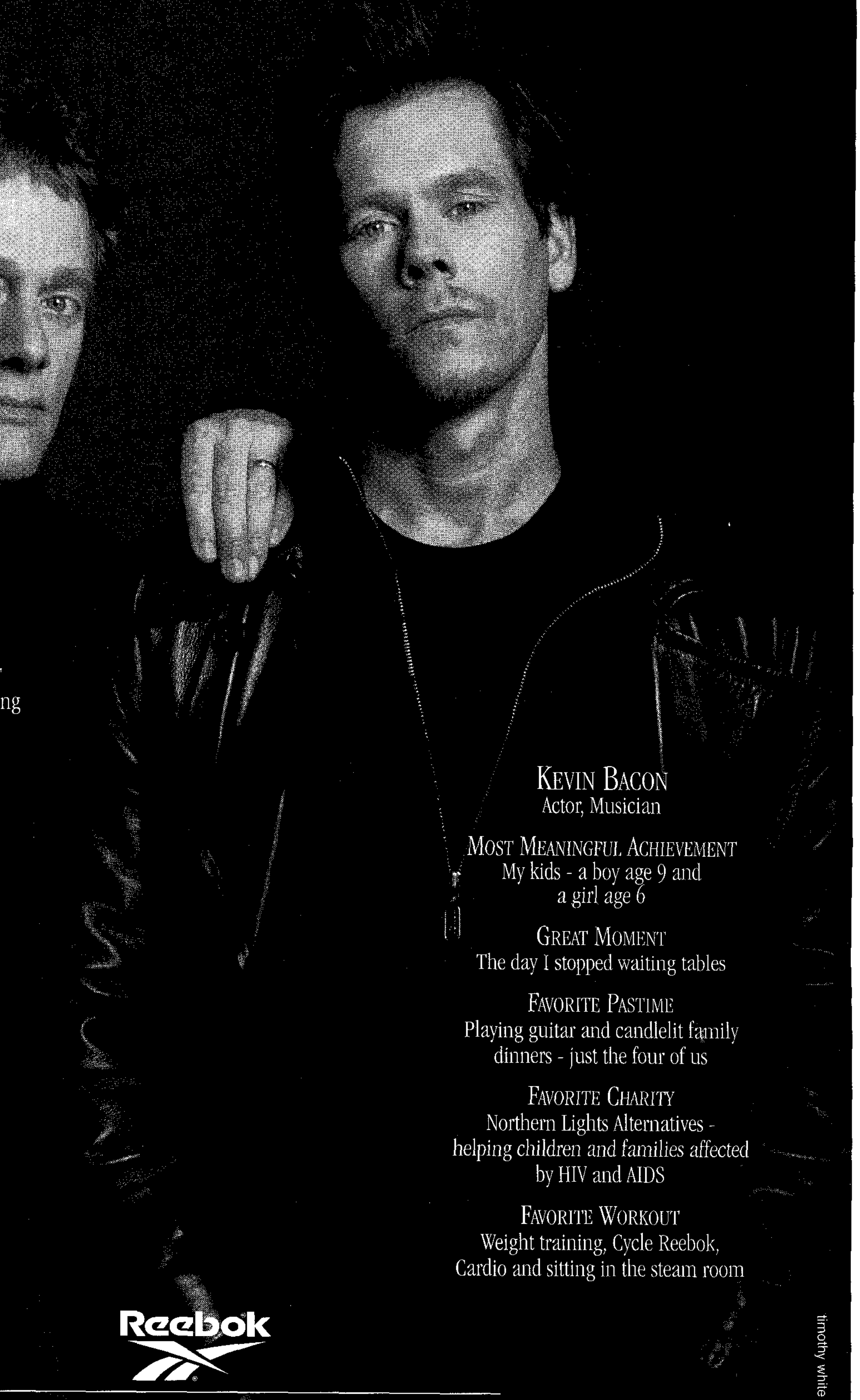
If you do this long enough, and Smith has now done it for eleven years—*NYPress* boxes have inexorably spread throughout Manhattan, now even to the Upper East Side—and if you in fact manage to remain enough of an outsider to keep uninhibitedly abusing the insiders, people (insiders among them) actually start to notice you. Sort of. Eagerly skimming "Mugger," I find myself pleased to be complimented or flayed (he has, of course, attacked *New York* Magazine with relish); there is, at such great length, an undifferentiated quality to the praise and the opprobrium. Obviously, there are complex resentments at work here—the fury of the outsider but equally the fury of the outsider pressed awfully close to the glass. "Violent spankings alternate with great praise," says Kurt Andersen, whom "Mugger" has closely monitored since Andersen launched *Spy* more than ten years ago (indeed, Andersen points out, "Mugger" was among the first media writers to take notice of *Spy*).

A FAVORITE SAYING AMONG hard-core media outsiders—that is, dedicated media buffs who see themselves as excluded from or philosophically opposed to the "media" world—is that there is freedom of the press only for those who own one. That is both a rationale for the have-nots to despise the established media (DIRTY AS A SULZBERGER was a recent *NYPress* headline) and a rallying cry for getting your own media outlet (a magazine or Website or drive-time call-in show).

Starting a weekly newspaper is actually quite an outsider's idea of what New Yorkers (i.e., insiders) do. In the seventies, every city where there were restaurants, nightlife, and retail establishments and not enough low-priced media to promote them had its imitation of *The Village Voice.*

Smith, now 43, grew up in the sixties as the youngest of five brothers in a

Photograph by Tom LeGoff.



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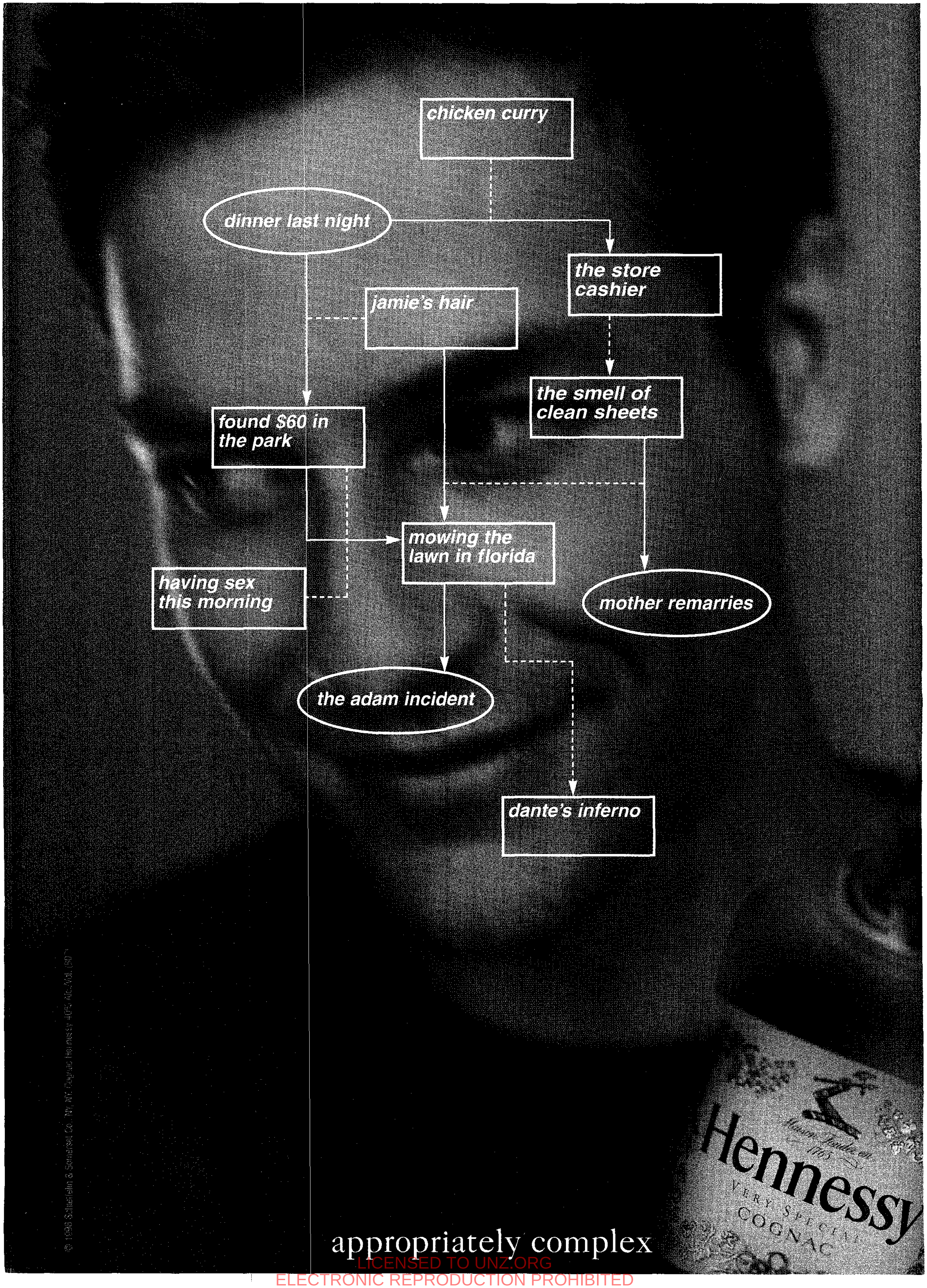
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working-class family on Long Island, reading the *Voice* (reading *The Village Voice* in the suburbs was a particular sort of *Voice* experience); went to college at Johns Hopkins in the working-class city of Baltimore, where in 1977, disillusioned by a short stint at the Baltimore *Sun,* he started the alternative *City Paper.* Baltimore, in fact, remains, arguably, the psychic home of Smith's *NYPress,* now on Seventh Avenue in the West Twenties (many of the ads in the tenth-anniversary issue of the *NYPress* were from well-wishers from Baltimore). Smith's Baltimore paper pioneered a new form of journalism: free journalism, a hybrid of throwaway retail "shopper" and underground newspapers. In 1981, he launched *City Paper* in Washington. In 1987, he sold both papers for a personal take of about $3 million—then, moving to Manhattan from Baltimore, he decided to do it all again.

> *As a member of the* **cult of the media outsider,** *Smith stands very much with* **Rush Limbaugh, Howard Stern, Matt Drudge, Lucianne Goldberg,** *and various ranters and ravers up and down the cable dial.*

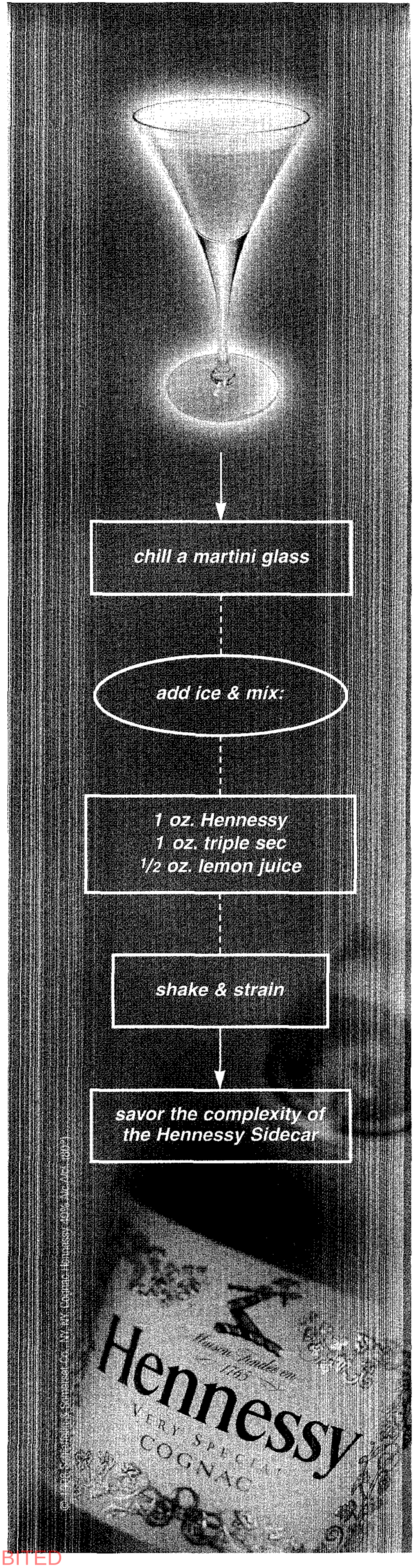
Smith is a conservative Republican who appears to believe that the moment in time that we should conserve, and against which we should judge all else to be a liberal corruption thereof, is the sixties. One of the purest representations of the sixties, he believes, is *The Village Voice* of that period. Now, you might think this is a serious case of turning both conservatism and the sixties inside out, but in fact, the sixties *Village Voice* was very much a when-men-were-drinkers-and-women-were-their-women paper. It was the anti-correct-behavior paper, espousing, without knowing the word, something like libertarian beliefs—which is how Smith characterizes himself and his intellectual heroes (from P. J. O'Rourke to Lucianne Goldberg).

Smith is obviously right that the *Voice* changed. He believes it went to the opposite extreme from live-and-let-live libertarianism—that, in fact, it became the insider organ of correct party-line behavior. So, from the beginning, of all the targets Smith had in mind to take on, the one he was especially gunning for was the *Voice.*

Whether or not the 110,000-circulation *NYPress* has seriously threatened the *Voice,* it has certainly has given prominent space to old *Voice* writers like Alexander Cockburn and Lucian K. Truscott IV. (The *Voice,* in response to the *NYPress,* was forced to adopt a free model, and while it lost significant newsstand revenue, it was able to raise its Manhattan circulation from under 140,000 to 235,000, which has helped it substantially increase advertising revenues; *Voice* owner Leonard Stern became so enamored of the free-weekly model that he acquired several more free weeklies across the country.)What's more, the *NYPress,* as wildly uneven as it is, has brought back the kind of strong story-line, first-person urban narrative—some of my favorites have been a bulimic's paean to bulimia, and a young male writer's bedroom scene with a female writer 37 years his senior—that the *Voice* used to offer and lost along with its sense of humor. In addition to resurrecting old faces, the *NYPress* has developed its own stable of signature writers, including editor John Strausbaugh (from Baltimore), who writes a weekly column about independently published books; sex columnist Amy Sohn; and sort of sex columnist Jonathan Ames (of the aforementioned Oedipal scene), all of whom you could easily imagine as guests at a dinner party veering helplessly out of control.

THE ODDEST THING NOW ABOUT THE *NYPress* is how seamlessly it fits into the Manhattan media landscape. For many years, you could pick up the paper and not be able to fathom the journalistic and business rationale that allowed it to exist; it seemed like a beyond-interpretation vanity-publishing proposition. In fact, it has not changed so very much from its earliest days. But since then, the cult of the media outsider has become an accepted journalistic and business model. Smith stands very much with Rush Limbaugh, Howard Stern, Matt Drudge, Lucianne Goldberg, and the various ranters and ravers up and down the cable dial. Outside of Manhattan, indeed outside of a few million square feet in midtown, there is a loaded way that people say names like Frank Rich and Tina Brown and Si Newhouse (they are the Jewish bankers of our time) that gives you a clear window into the hot if inchoate resentments people harbor toward the

(continued on page 120)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THE BOTTOM LINE JAMES SUROWIECKI

Chase, the Rumor

Would a Chase-Merrill merger make sense for consumers, or for the market? And does it even matter, since megabanks get to do whatever they want?

IN RETROSPECT, YOU HAVE TO WONder whether Chase Manhattan CEO Walter Shipley just decided to spend the past month revving up the Wall Street rumor mill and then seeing how fast he could shut it down.

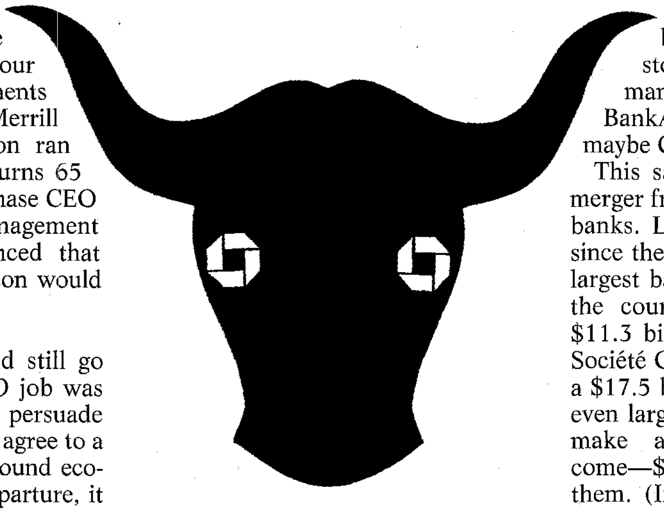
When Shipley told analysts in February that Chase was interested in expanding its investment-banking business, and that its next acquisition would have to be a "transformational" one, everyone quickly decided that Chase really wanted to buy Merrill Lynch, and for two or three weeks that was the topic du jour among financial types. Documents detailing Chase's scrutiny of Merrill were leaked, and speculation ran rampant that Shipley, who turns 65 next year, was dangling the Chase CEO job in front of Merrill's management team. Then Shipley announced that vice-chairman William Harrison would become CEO as of June 1.

So much for Merrill Lynch.

A Chase-Merrill deal could still go through, of course. The CEO job was never going to be enough to persuade Merrill's board of directors to agree to a merger, and if the deal was sound economically before Shipley's departure, it still would be after he left. But in a sense, whether this particular deal goes through is not what matters most. What matters is that everyone assumes that *something,* some kind of deal, needs to happen to both Chase and Merrill.

If the mention of "banking reform" puts you to sleep faster than, say, a *Doctor Quinn, Medicine Woman* rerun, well, that's probably just as it should be. Banking reform has been on Congress's agenda for so many years now without anything substantive being accomplished that more cynical observers believe the whole process is just a way for congressmen to keep lobbyists' money flowing into their campaign coffers. Nonetheless, the changes in what is now called the financial-services industry have been so dramatic over the past few years that they have completely outpaced the changes in the laws that apply to banks. Which means that companies like Citicorp and Travelers have essentially remade the entire financial-services landscape without asking permission. They've done what they wanted to do and assumed that the law would eventually catch up.

The key rules regulating banking in the United States—the Glass-Steagall Act and the Bank Holding Company Act—are the products of Depression-era thinking, and reflect a fear of size and a skepticism about the ability of banks to act responsibly with their clients' money. That's why Glass-Steagall erected a seemingly impenetrable barrier between commercial and retail banking—which is where Chase derives most of its revenue—and investment banking, which is where Merrill gets a substantial portion of its revenue. (These barriers have been significantly eroded over the years, which is why you can write checks on your Merrill account, why Chase has an investment-banking business, and why Salomon Smith Barney's trading operations, Travelers' insurance operations, and Citibank's branch offices can all cohabit under the same corporate roof. But however flimsy they may be, the barriers still do exist.)



Of course, not that long ago it was thought that the combination of globalization and new technology would put huge companies at a disadvantage. The bigger you were, the more monolithic and inflexible you were. Companies did best when they did just one or two things well instead of trying to keep their hands in every imaginable business.

Now, it's not really clear that any of those assumptions have been proven wrong. But in financial services, at least, a whole new set of assumptions governs: Bigger is better, because competing globally requires scale and scope. Customers want one-stop shopping. Banks can't just lend money. They need to be able to underwrite IPOs and bond offerings, and to trade stocks and bonds the way Goldman, Sachs does. And so we get BankAmerica and Citigroup and maybe ChaseMerrill.

This same logic is also driving the merger frenzy that has seized European banks. Look at what's happened just since the beginning of the year. Spain's largest bank, Banco Santander, bought the country's third-largest bank for $11.3 billion. Then the French banks Société Générale and Paribas agreed to a $17.5 billion merger, only to have an even larger French bank swoop in and make an unsolicited—and unwelcome—$37 billion bid for the two of them. (If that bid succeeds, the new bank will have $1 trillion in assets, more than any other institution in the world.) And Italy has just seen major merger offers that would create the country's two largest banks.

So what's happening to U.S. banks is being driven by, in some sense, the spread of European-style ideas about banking and the virtue of putting lots of different businesses under one umbrella. Banking may be the only industry where Europe has fewer rules than the United States. As a result, and in particular since European banks are increasingly competing with U.S. institutions both here and abroad, you can see why firms like Chase and Merrill want to be able to play by the same rules as Paribas and Deutsche Bank. If the marketplace is global, then regulations created at a time when the worries were almost exclusively national may just get in the way.

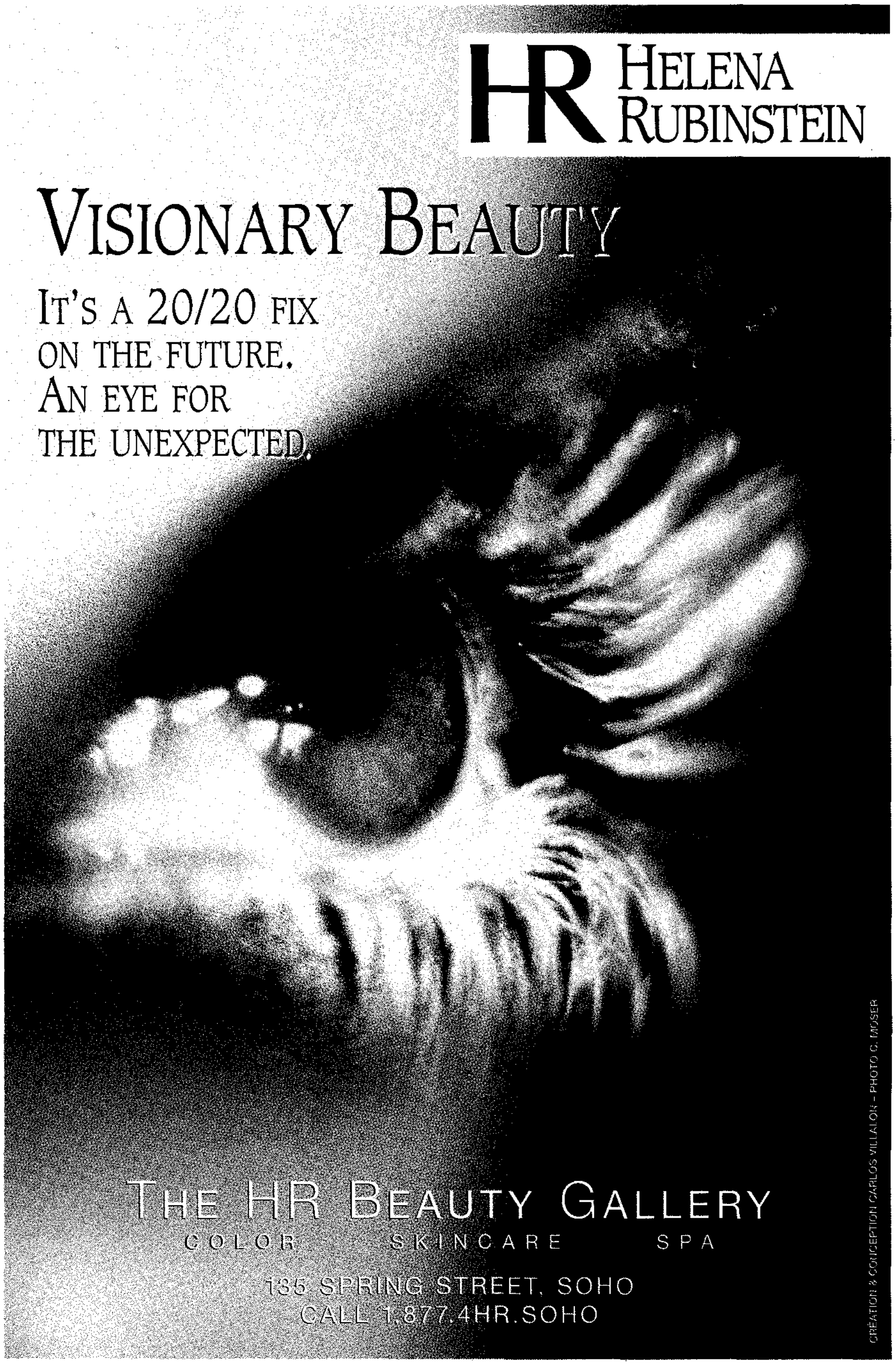
Illustration by Igor Kopelnitsky.

What Chase and Merrill want should, of course, be irrelevant to what lawmakers decide. (*As if.*) But even on its own terms, the case for dismantling what remains of Glass-Steagall is a good one. If one-stop financial shopping is a terrible idea, the marketplace will discipline those who try it, and pretty soon people will stop trying it. The same is true of Chase Manhattan's trying to become a major player in investment banking. If it's a great idea, we'll find out soon enough. And if it's a bad one, then the market will ensure that Chase pays the price.

Still, there are a couple of things worth keeping in mind as the merger boom continues, and as Glass-Steagall goes the way of all flesh (and all regulation, apparently). From a business angle, there's really not much evidence that customers are clamoring to buy their mutual funds at the same place they deposit their paychecks. But there's lots of evidence that companies that do both traditional banking and investment banking tend to be less innovative, and less aggressive, than those that do one or the other. In that sense, Chase and Merrill are probably better off on their own.

> *Banking may be the only industry* **where Europe has fewer rules** *than the U.S. You can see why firms like Chase and Merrill* **want to be able to play by the same rules** *as Paribas and Deutsche Bank.*

From an economic angle, meanwhile, we'd all likely be happier if they stayed on their own, too. That's because if we deposit our money at Chase, we want those deposits to be insured. But is it reasonable to give Chase the security that comes with federal deposit insurance while also giving it the freedom to have a trading operation like Merrill's (let alone Goldman's)? And how big can a bank get before it becomes too big for us to let it fail, in which case it's become too big to be disciplined by the marketplace? Of course, being too big to fail is a great thing if you're the one who's too big. Which may be exactly what Citigroup and Chase have in mind. ■



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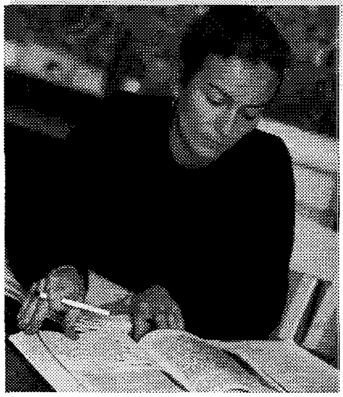

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Live births per 100 retrievals		
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age 35 to 39	**42.8**	**25.2**
over 39	**27.7**	**11.3**
Live births per 100 transfers		
under age 35	**59.3**	**33.6**
age 35 to 39	**44.9**	**26.8**
over 39	**29.0**	**12.4**

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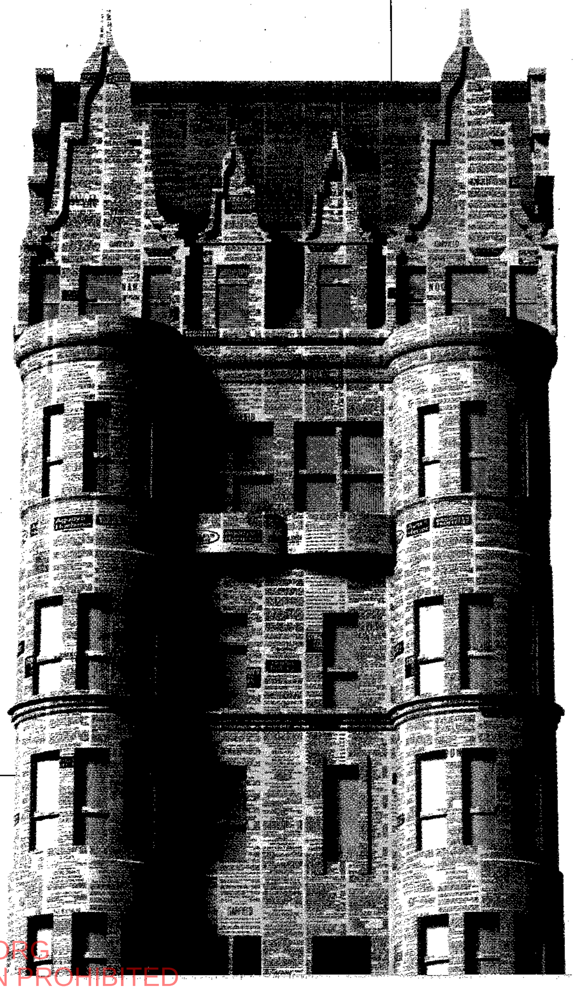
The Space Race

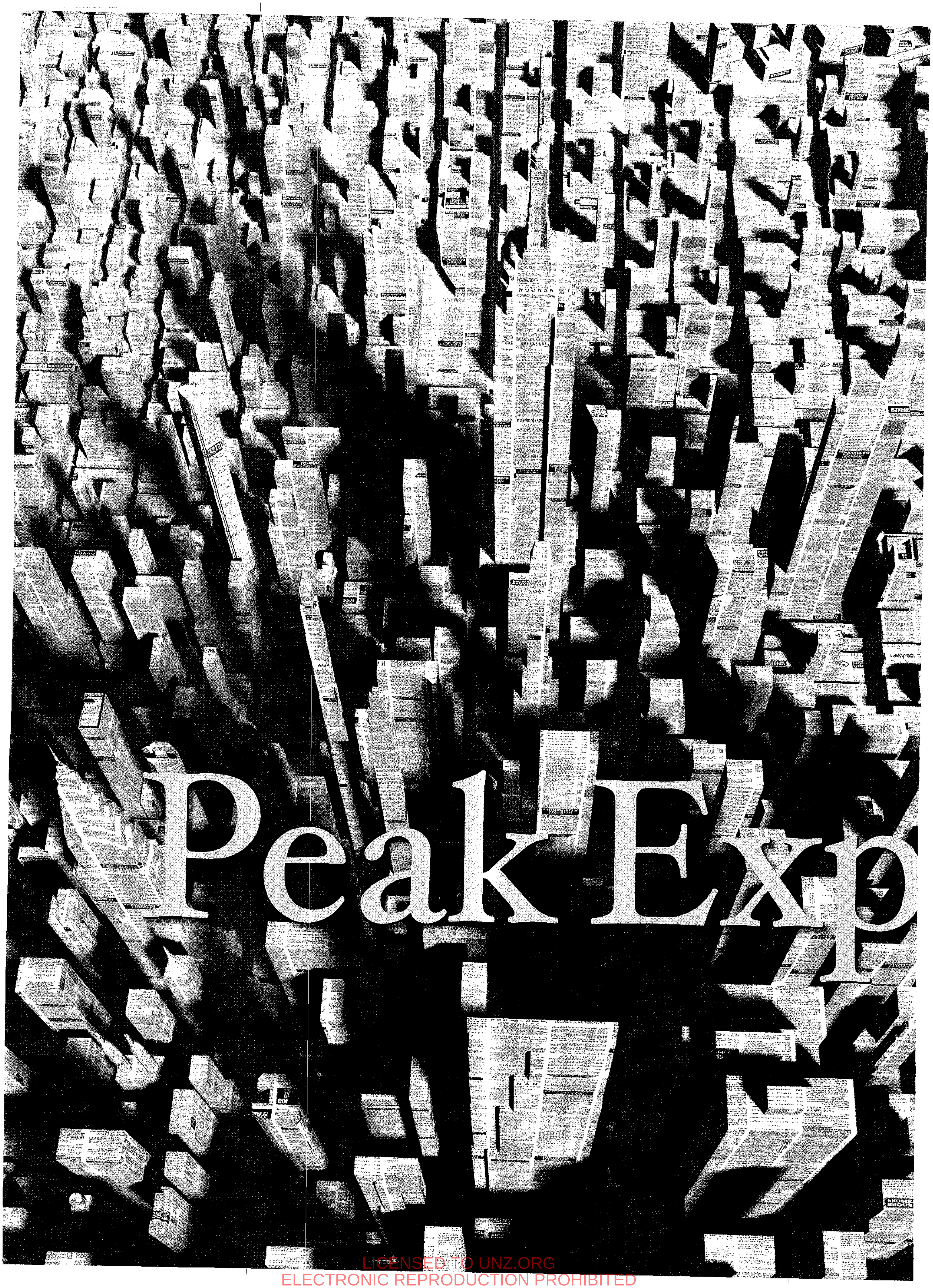
Real-Estate Mania

WE ARE IN THE MIDST OF WHAT IS PERHAPS THE GREATEST NEW YORK REAL-ESTATE market ever—at least, for those who own their homes. For some apartments in some New York neighborhoods, property values have outpaced the gains of even the most gifted hedge-fund managers. A million dollars, in parts of Manhattan, will barely buy a spare bedroom (see page 34). New construction, conversions, and renovations are proceeding at a delirious pace all over the city—a springtime walk on a sunny day is liable to take place mostly in the shade under all the scaffolding. The city's developers have learned from the eighties boom—when untold unsold one-bedrooms languished—that what city dwellers crave most of all is space. That means multiple bedrooms (plus Sub-Zero refrigerators, Miele dishwashers, and all the domestic trappings of New York–style success in the nineties). The latest amenity: a name-brand architect who signs off on the building's blueprints (see page 42). Where does this leave us? Well, Brooklyn. Brooklyn is undergoing a new residential renaissance, becoming a sister city to Manhattan, with its own Banana Republics, multiplexes, hotels, all at—slightly—lower price points (see page 38). And for those who dare to shop for real estate in Manhattan, "The Neighborhood Guide" (see page 46) will show you what you can expect. Brace yourself.



Edited by Phoebe Eaton and John Homans

Illustration by Mirko Ilić Corp.



Peak Exp

erience

The housing market is cruising to amphetamine highs. The only downer is the fear of collapse—and regret over a middle class priced out of Manhattan. By Alex Williams

If Manhattan has its own state religion, it's the worship of real-estate values. Our common faith that the value of our handsome little flat in a doorman building can climb ever higher—miraculously oblivious to worldly limitations like common sense—is our secular creed, what binds us together. And during the astonishing boom of the nineties, those of us who bought in early (or fortuitously) have had our prayers answered. Some premier Manhattan properties are up 100 percent since the big push began. Two-bedroom places on the Upper East Side are up 35 percent across the board since then, according to the Corcoran Group. And last year, Manhattan co-ops spiked another 11 percent, despite the equity-market dodginess of the late summer.

But in this Great Awakening of real estate, not all have been saved: The middle class in Manhattan has finally succumbed, priced out (to the boroughs or the suburbs) by what has become a class of speculators—those who have the money to stay in the game. The mood around town may not be exactly survivor's guilt, but it is a strange mixture of euphoria and dread.

As founder of the Halstead Property Company, Clark Halstead is happy to celebrate the frothy market. "The conditions in New York are better than I've ever seen them in my life, and I'm an old horse," says Halstead, who has tracked the local market since the early seventies. But he also admits that over the years, the stock and housing markets have mirrored each other—and that makes everyone in town more than a little jumpy just now.

"Everybody recognizes that the securities market is overinflated, and people expect it to either collapse or at least go sideways for a while," Halstead says. "Most of the people working here remember the agonies of the early nineties." Indeed, Manhattan co-op prices plunged an average of 25 percent, and some more than 50 percent, during the last bear market, eight years ago, he says.

Even more ominous, there are large storm clouds gathering over the entire nation's housing market, a sudden renewal in the arguments by some respected economists that we—as a city and as a country—might be experiencing not just a temporary top of the market, as ever-sprinting Wall Street finally begins to wheeze, but an actual lasting, historic top as a result of a far fuzzier culprit: demographics.

First floated in the still-influential 1989 treatise *The Baby Boom, the Baby Bust, and the Housing Market*, by two Harvard economists, Greg Mankiw and David Weil (who's now at Brown), the idea goes like this: As the baby boom, which peaked in 1957 with 4.3 million children born, rumbled through the economy, the giant demographic mass inflated sales of everything—Schwinn bicycles, Beatles records, and eventually homes. For 30 years, a vast army of yuppies was always moving through the market. It's this generational bulge that bid up the value of our parents' three-bedroom Colonial as if it were an Internet stock on the day of its IPO.

A Vietnam and a Watergate break-in later, however, it was the "baby bust" that came along to take its place, bottoming out in 1973, when just over 3 million children were born in the country. Soon, the postwar kids will be lurching toward retirement, and there won't be as many home-buyers to follow in their wake. This could be bad news for a whole generation, except perhaps those sitting on a nice little lakeside bungalow in the emerging Shuffleboard Belt down South.

In his 1994 essay "Demographics, the Housing Market, and the Welfare of the Elderly," which itself continues to inspire alarmist stories in the press, University of California, Berkeley, economist Daniel McFadden predicted that the pool of first-time home-buyers would begin to shrink, oh, right about now, and "real" depreciation—that is, the depreciation of prices that are adjusted for inflation—would continue at about one

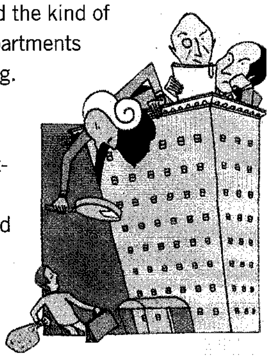
Illustration by Mirko Ilić Corp.

The Toughest Co-op Boards

Are you 820 Fifth's kind, dear? If you want to buy here, you'll have to check with Jayne Wrightsman's lawyer, says a veteran Upper East Side real-estate broker; he prescreens all hopefuls for the society doyenne. "Bill Acquavella may be president of the board, but Jayne Wrightsman runs the show," says one broker. "She wants quality, and she determines who 'quality' is."

"Even if you want to live in the building next door—825 Fifth—you'd better hope she likes you," another broker adds.

Wrightsman, whose own ascent up the social ladder with her marriage to oilman Charles Wrightsman is legendary (she was once a perfume-counter saleslady), is as well known for her generosity to the Metropolitan Museum, where she's a trustee, as for her exquisite taste in eighteenth-century French furniture and in pals (she was at Jacqueline Kennedy's bedside when she died). "She might take Brooke Astor—that is, if Brooke wanted to move," says one broker. "She wants Social Register in her building. But those people don't necessarily have or spend the kind of money these apartments are commanding. And the people aspiring to get into these apartments are the people the board wants to keep out."



Among Wrightsman's current neighbors at 820 (at the north corner of 63rd Street) are Nancy Richardson, Edmund Safra, Terry and Jane Semel (they bought from Ann and Gordon Getty), Lazard-Frere's Michel David-Weill (bought from Babe and Bill Paley), the Belgian ambassador, and the heirs of Stavros Niarchos.

"Bill Paley almost didn't get in and never would have if it hadn't been for Babe," says a broker familiar with the building. Kay Graham was born here. And the real con man whose life inspired *Six Degrees of Separation* used 820 Fifth Avenue as his address when he was arrested.

The 1916 building has thirteen apartments, generally one per floor. Among the better-known turndowns over the years: Revlon owner Ronald Perelman, oilman Frederick Koch, and financier Asher Edelman.

Runners-up:

- **2 East 67th Street**—The board is said to be dominated by Arthur Carter. "We don't know *what* he's looking for," says an exasperated broker who has shown apartments in the building. One apartment, owned by the Charlie Allen estate, has now been on the market two years, and at least two "passable" (wealthy and low-profile) buyers were prescreened out of the running. While most top buildings now require credit reports, "Carter requires a Fidelifacts report," says one broker. "They take six weeks just to prepare." Fidelifacts reports "go back *forever,*" the broker continues. "They look at court records. They say literally if you cheated in college. It's like Big Brother is watching: If you were involved with a company that had a bankruptcy—and you weren't even involved—it will show up." William Sharp, a vice-president with Fidelifacts, describes the company staff as "licensed private investigators" who do everything from finding financial inconsistencies to verifying academic credentials and checking criminal records.
- **4 East 72nd Street**—You've never heard of most of this building's tenants. And board member and Cendant CEO Henry Silverman prefers it that way, say brokers. "If Henry's even met my client socially, I tell that person to forget it," says one top broker.

PEGGY EDERSHEIM KALB

Manhattan's White Elephants

In this market, it seems, everything sells—eventually. The most notorious white elephant in New York real estate was finally unloaded last month when Australian newspaper heiress Lady Mary Fairfax found a taker for the front section of her penthouse at the Pierre, a 12,000-square-foot Fifth Avenue fiefdom with a ballroom, five bedrooms, and eight baths (the monthly maintenance for the whole shebang was $33,804). Martin Zweig, the head of Zweig Securities, bagged his share of the trophy triplex for $13

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percent a year for perhaps three decades. Thirty years go by, our homes have lost 30 percent of their real value. Even if the value of our homes might continue to creep northward in dollar terms, McFadden insisted they were destined to lose the agonizing marathon against inflation. This dismal footrace would perhaps abate only in the middle of the next century, when these real home values would again settle at . . . 1911 levels. We would see, in other words, the undoing of every minute of appreciation we've accrued since the Taft administration.

"The fear is that the same pains of contraction that were felt in the public schools of the seventies and the colleges of the early eighties will now start to be felt in the housing market," says James Hughes, dean of the School of Planning and Public Policy at Rutgers.

THERE IS ONE LITTLE FLAW IN THE EGGHEADS' predictions, however: They don't seem to be coming true. Not only is New York sizzling these days, but last year saw national sales of existing homes jump a whopping 14 percent over the previous year, which had itself set a record. "It was a Mark McGwire economy," says Hughes. "We not only broke the all-time existing home-sale record, we smashed it."

So all these tweedy Cassandras are simply wrong? Not necessarily.

For one thing, the boomers aren't quite finished yet. Right now, they're still in their prime earning years, and lately they have more bags of cash than ever to toss around. "What is driving the market now is baby-boomers trading up in the housing market," Rutgers's Hughes says. "Remember, the peak of the baby boom was 1957. That boomer is only 42. So the trade-up market has a ways to go."

But Mankiw himself offers another, far less sanguine interpretation: We're enjoying the longest peacetime economic expansion in history, money—in the form of mortgage rates—is cheap, the job market is tight, and Wall Street's made plenty of us rich. But still, housing prices nationally are up only 22 percent over the past decade. Meanwhile, overall inflation for the same period has been 23 percent, he says.

"One could put two different spins on this," Mankiw suggests. "One could say, 'God, these Harvard professors said that housing prices would decline 2 to 3 percent per year, and in fact, we've been flat for a decade. They're wrong.' But another way to say it is, 'Despite the fact the stock market has gone through an incredible boom, despite this incredible shock to demand, housing prices have been flat.' There must have been some other factor keeping them down.' "

So maybe it does look bad for America, long-term. The question is, does it also have to look bad for New York? Luckily, despite Mayor Giuliani's best efforts to normalize existence here, Planet Manhattan remains "the biggest real-estate exception in the country," in the words of one local developer. Our best hope, then, is that just as one megatrend, the baby-bust effect, works to pull us down, another—a genuine urban renaissance that's particularly acute in New York—will tug even harder in the opposite direction and more than cancel it out.

Unlike Phoenix or San Diego, New York is for all practical purposes already built. Particularly within Manhattan, there is essentially nowhere to expand. When Con Ed recently put nearly four and a half acres of land up for sale to develop on the East River, it was a lead story in the *Times* Metro section—an event.

"New York's a very unusual market," says Michael Carliner, an economist with the National Association of Home Builders. "You have the whole rent-control situation, which greatly affects supply, and it's also very difficult to build something new. So any change in demand, supply still doesn't respond very well."

Indeed not. Last year, permits for the construction of fewer than 9,500 new units were granted, and only 3,700 units in Manhattan—this for a city of 8 million. In 1996, for instance, Las Vegas, with a population of less than 400,000, saw 7,705 permits granted.

"The market is as tight as ever, maybe tighter," says Paul Stern, who as a managing director for Sonnenblick-Goldman Company, a leading real-estate-investment bank in the city, routinely arranges financing of huge residential projects like, say, a $75 million high-rise. He says that since developers are so eager to maximize their precious plots, most are building luxury housing, leaving little for the middle class. Also, he says, "the trend toward rent deregulation only creates new buyers, as rents increase substantially."

Meanwhile, demand is increasing weekly. "Everyone's read Mankiw's arguments," says Rae Rosen, a senior economist at the Federal Reserve Bank of New York. "But one of the things that people forget is immigration, which has been a major force in the revitalization of neighborhoods in New York City. Only about five states in the country reap the benefits of immigration, but we're one of them."

> "Our best hope is that just as the baby-bus
> renaissance will tug eve

Illustrations by Ingo Fast.

The country is riding a 100-year high in immigration, and New York City becomes home to one out of every seven newcomers. The city is welcoming around 110,000 a year, up from about 85,000 in the last decade, and from a paltry 30,000 in the postwar forties.

"Immigrants," Rosen says, "don't buy in the traditional ways, perhaps. They're pooling money, and sometimes they have much larger households. But they still end up buying a house. They're pushing hard to get into the market. And that's just at the low end."

Rosen adds that "the Russian sector of Brighton Beach has moved into parts of Bensonhurst. If you drive through the area, you can't believe the kind of renovation going on." And it's not as modest as you might think, either, she says. "There are whole areas in Brooklyn that have million-dollar homes at this point that have been rebuilt by very wealthy immigrant communities. And you have stories coming out of the Hasidic community of extremely wealthy conservative Jews building multi-million-dollar homes in these small ethnic enclaves."

ffect works to pull us down, the urban rder in the opposite direction and cancel it out.

Then there's another emergent immigrant group that can't be overlooked: the huddled masses in Volvos swarming our shores from the distant lands of Pelham and Teaneck.

"The broad national dynamic that bodes well for New York City is that the first decade of the new millennium is going to be the era of empty-nesterhood," Hughes says. "People tend to leave New York City in the child-rearing stage of the life cycle. But we're starting to see a slight transition with the empty-nesters in the 3,000-square-foot suburban houses. The kids leave; all of a sudden the grass starts growing faster. They're rattling around the house. It's boring. You have this huge baby-boom contingent that is going to be trading sideways in the housing market. They're going to want amenities, activities, things to do, culture. We're seeing already that they're moving back to the city," Hughes says, adding dryly, "and I am known as the Dr. Kevorkian of the regional economy."

Finally, there is yet another not-so-huddled mass that's flocking to our New York—typically, via the Concorde. They come from Europe, Asia, and South America, and they are looking for a Manhattan pad. That sector, loosely defined but quite real, has never been hotter, according to several in the industry.

"At the end of the American economic century, every other place is in trouble. Every other foreign market has been clobbered," says Clark Halstead. "But if you look at the prices of New York versus London, Paris, and Tokyo, New York's a bargain. So the 'flight capital,' as we call it, is coming here in many ways. First of all, it's being invested in American securities. But another way for 'flight capital' to roost is to buy a pied-à-terre in New York."

Still, New York's continued health is not purely predicated on the spending of fat cats, according to Stanley Moses, chairman of urban affairs and planning at Hunter College. Moses figures that even if the middle class has been largely priced out of Manhattan, the outer boroughs can play an increasingly dynamic role in the overall market's health.

"The fact of the matter is that with the rise of two-income households, both the husband and the wife now need increased access to the labor market of the city. This makes the outer boroughs especially favorable, because there you have cheap transportation and cheap taxes." Moses points out that local property taxes for, say, a $250,000 home in Nassau County will be two and a half or three times what they would be in Brooklyn or Queens.

YET EVEN IF THE BABY-BUST DEMOGRAPHIC IS IN fact a straw man in this city, that doesn't mean buying here is without hazard. In some ways, owning property here is not just *like* playing the stock market, it's almost *literally* playing the stock market—as if by placing a bet on an Upper West Side two-bedroom, you might as well be going long on Cisco with your kid's college education. The frenzied stock market remains the real peril. Still, the economics of the new New York seems to be flattening that risk too.

"This boom is built on a better kind of bedrock," argues Halstead. "There are burgeoning industries in New York that didn't exist in 1987, such as the new media. These developments have diluted the influence of the stock market. There are a lot of other people driving the engine these days." Besides, he says, "the market is strong, but the boom is motivated primarily by the florid renaissance that New York is undergoing, the Giuliani Halo, if you will. This is the World City. Now, everybody wants to be here."

So the news isn't necessarily bad. In post-*Seinfeld* America, cities are where the heat is, and New York in particular has rarely had it this good. So relax. Your investment in your Upper West Side prewar is at *least* as solid as those shares of Dell you just bought. ■

million. (The asking price for the entire penthouse was $21 million, down from 1993's asking price of $50 million.)

That leaves Adnan Khashoggi's apartment in Olympic Tower to keep the wags occupied. Khashoggi's 18,000-square-foot aerie on the glassy high-rise's 46th and 47th floors is currently "*the* most expensive apartment in New York," says Michele Kleier, president of Gumley Haft Kleier. Khashoggi's spread is distinguished by its pool, garden, and 360-degree views. When everybody last checked, the asking price was $19.9 million, reduced from $25 million in 1997. Although the apartment is officially off the market at the moment, says Douglas Elliman broker Marie Okada (who handled the renting of this apartment), brokers say that's just a formality. "Khashoggi's just playing with the market," says one. Unofficially, it's for sale, but it's just not selling; "Olympic Tower has lost its glamour," says the broker, "and the apartment wasn't put together properly. The only way to sell it is to break it up."

Brokers also carp about the apartment's looks—the general scruffiness, that white-shag rug. But Khashoggi is trying to remedy that. "The owner is refurbishing," says Okada, adding that she was told Khashoggi now plans to live there.

The Annenberg penthouse at 1 Sutton Place South is starting to look untouchable, even though it's said a prospective buyer was nixed by the co-op board last year. The sale has been hampered both by what one broker euphemistically calls the "uniqueness" of its floor plan and by the building's notoriously difficult co-op board. The public spaces, done up in traditional French style with damask-silk walls and eighteenth-century gilded door frames, include two 40-foot-long drawing rooms. But the kitchen, bedrooms, and bathrooms are tiny. "A family would be uncomfortable there," says the broker. Listed at $15 million in January 1998 by the estate of Janet Annenberg Hooker (Walter Annenberg's sister), the 6,400-square-foot, seventeen-room pad, with almost as much square footage on its outdoor terraces, is now on the market for $10.9 million.

It's tough to find a Park Avenue pachyderm.

A Cool Million

A million dollars used to mean something; now it's just a place to start the bidding. So what's left to buy in the low seven figures? By Peggy Edersheim Kalb

“I HAVE ONE CLIENT—A LAWYER—WHO wants to spend a million, a million one, on an apartment,” says Michele Kleier, president of Gumley Haft Kleier, the New York real-estate brokerage and management firm. Recently, Kleier found a great deal (the first decent property she'd seen in a long time), but the client was in Florida for the weekend, and by the time she flew back to New York to have a look, it was too late. The apartment, five rooms at 1035 Fifth Avenue, was already under contract for $975,000, with two backup bids. $975,000? *This* is a deal? “She's killing herself that she went to Florida,” says Kleier, noting that the client canceled a vacation scheduled for the following month—just in case.

Not so long ago, a million dollars bought a lot more than a medium-size apartment; in fact, ten years ago, New York State began charging a special one percent luxury tax on the sale of all residential real estate over $1 million—known as the mansion tax. But if a million no longer gets you a mansion, what *will* it buy?

“I'm embarrassed to tell you, I don't know what a million dollars will buy these days,” says Edward Lee Cave, head of his eponymous real-estate brokerage. “What my clients want costs a lot more than that.” A million won't buy a good-size three-bedroom apartment on the Upper East or West Side (above 59th Street and below 96th Street), on Sutton Place, in SoHo, in the West Village, or in Chelsea.

“A million—or $925,000 plus closing costs—will buy you a one-bedroom in the Mayfair on a low floor, or a one-bedroom on a middle floor in the Trump International Hotel and Tower,” says Sotheby's International Realty's Dolly Lenz. “Or you can still get a two-bedroom at the Trump World Tower (three blocks from the U.N.), because it's two years away from being delivered.” You might be able to find a 2,000-square-foot “classic six” in the million-dollar range—two full bedrooms, a maid's room, a kitchen, a living room, and a dining room. That is, if you're lucky and move quickly, and, says Lenz, you're willing to live in small rooms on a low floor in a postwar building that is closer to the East River than to Central Park. And the windows look out on a brick wall. Is this suffering? Hardly. But it's not what you'd expect for a million dollars.

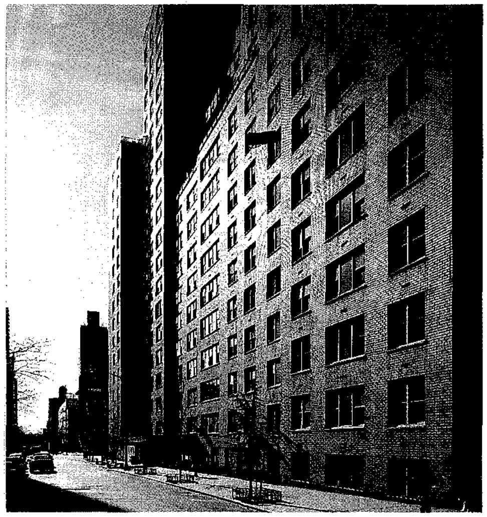
“For a million dollars, I'd expect a doorman to be there to open a door for me,” says Stuart Faber, married with one child, living on the Upper West Side, and perpetually apartment-hunting. “But when I walked by that new condominium on West 86th Street the other day, there was a hand-scribbled note taped to the door saying RING FOR THE DOORMAN.” Three-bedroom apartments measuring just under

WHAT PRICE SWANK? From left (all in the million-dollar range), three-bedroom condo chic at 2 Columbus Avenue; a loftlike two-bedroom penthouse crowns the Christadora House in the East Village; 65 Central Park West's take on a tiny two-bedroom; a do-it-yourself three-bedroom combines two smaller apartments in this postwar condominium at 370 East 76th Street; and Spike Lee's former townhouse, a record-breaker in Fort Greene.

2,000 square feet in that particular building, the Westbury House, are going for just over a million. "You'd think for that amount of money," says one prospective buyer, "the floors wouldn't squeak and the marble bathrooms wouldn't look so generic."

THAT THE NEW YORK REAL-ESTATE MARKET IS boiling is nothing new, but only people who have looked recently know just how hellish it is out there. Abandon all hope if you're thinking about a three-bedroom in prime Park, Fifth, or Central Park West turf. Just the playroom could cost a million dollars—if you could even find a "family-size" apartment on those strips.

Seen lurking in the market recently: A 1,000-square-foot one-bedroom at 14 East 75th Street with a "very efficient kitchen" (code words for *tiny*) priced at $1.2 million. Or, for just over a million, a 1,550-square-foot two-bedroom apartment overlooking Central Park, at 65 Central Park West. Two recent listings for three-bedrooms around a million dollars—one at 465 West 23rd and another at 370 East 76th—are actually for two apartments each, which the buyers would then need to combine—probably adding at least $100,000 to the cost. "There really is almost nothing out there," says Kleier, adding that this is the case in every price range. People are having to spend a third more than they bargained for.



For just under $1.2 million, you could snare a 2,032-square-foot three-bedroom apartment in the still-under-construction condominium at 2 Columbus Avenue. No surgery is required, but the building isn't finished yet, and it's one block away from being considered prime real estate. (Even so, real-estate brokers are saying it's "a deal.") There's a 1,500-square-foot apartment on lower Fifth with a "vintage" bathroom (another code word, for *not having aged particularly well*) and a third "bedroom" (actually a space cordoned off from the hallway by two bureaus). "It feels like someone passed away there," says one broker who saw it. That one's going for $925,000.

"A million dollars is not as high-end as it used to be downtown, but it's still high-end," says Stephen Kliegerman, director of downtown sales for the Halstead Property Company. On Duane Street and Hudson, there's an 1,850-square-foot loft with a terrace upstairs ("It's a little quirky"), two bedrooms, and one and a half baths for $995,000. On Fourth Avenue and 11th Street, there's a three-bed, three-bath 2,200-square-foot apartment up for grabs in a doorman building—not a bad price, says Kliegerman, but the maintenance, $2,800 a month, is "on the high side." A more loftlike penthouse apartment in the Christodora House in the East Village—but still just a modest two-bedroom, two-bath space—recently sold for $995,000, just barely avoiding the mansion tax.

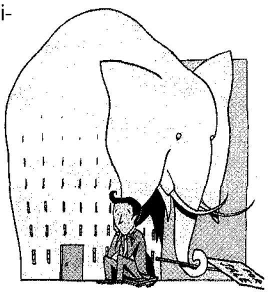
Kliegerman actually had trouble finding a million-dollar listing in the East Village; brokers say that in most of the East Village, a townhouse delivered vacant and in need of work would probably go for around $1.5 million (there aren't any on the market right now), and a townhouse brimming with rent-stabilized tenants might go for $1 million.

Across town in the West Village, expect to pay upwards of $2 million to $3 million for a townhouse, say brokers in the area; in Chelsea, expect the same. Even buildings that include rent-stabilized apartments have gone up in price—though not quite as much. "I looked today at a townhouse on Waverly," says Dorothy Wiggins, a broker at Prudential LBK International. "It was $1.8 million and it needs all kinds of work, and—get this—it has a rent-stabilized tenant paying $450 for a floor-through on the parlor floor."

It's pretty much the same story in the townhouse market uptown. According to Leslie J. Garfield, founder of his own real-estate

Photographs: left to right, Andrew Garn (2); Michael Merle; Andrew Garn (2).

No. 603 actually has 100 feet of frontage here, but to its detriment. The five-story, redbrick Georgian was once owned by the family of the doctor who was Happy Rockefeller's first husband. Its titleholder is Sherman Cohen, president of Cohen Brothers Equities, but the house remains unoccupied; it's been on the market for nearly ten years, according to leading townhouse broker Leslie J. Garfield. "It's priced at $13 million, but I don't think price is the constraining force," says Garfield. "It's almost as if it's *too* exposed—if you were going to the bathroom at night, the doorman across the street would know."



Another townhouse people can't seem to get excited about is the Egyptian Mission, a 40-foot-wide, five-story brownstone at 36 East 67th Street that has been hustled on and off the market for the past five years. Garfield suggests it's because the Egyptian government is fickle and not attuned to the vicissitudes of the New York market. Others speculate the building is attempting to dodge the old-maid stigma. (As of two weeks ago, it's officially out of play for the umpteenth time.) Prospective buyers don't seem to appreciate the crosstown bus that stops 100 yards away from the front door with metronomic regularity. "Would you want to spend $10 million, then spend five or six more and have a bus going down the street?" says Garfield. "I doubt it." P.E.K.

Apartment Every Broker Would Kill to Sell

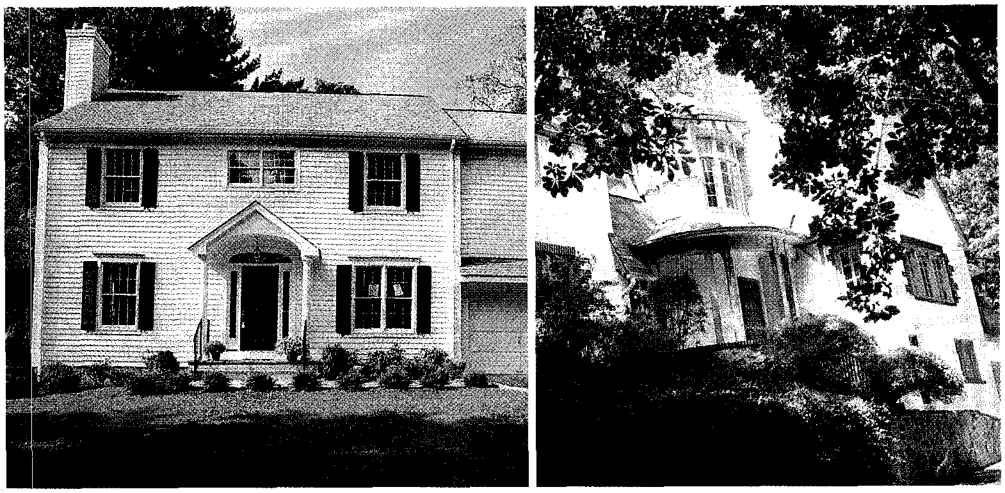
At least three willing and wealthy suitors who presented themselves as candidates for Nancy Richardson's fifth-floor apartment at 820 Fifth have been effectively turned down by the co-op board since the $16 million four-bedroom went on the market in 1997. (As brokers gently phrase it, they were "discouraged from applying.") Among them was fashion designer Valentino, who is said to have been "too high-profile” for these precincts. Libbett Johnson made the mistake of wanting to fuse the Richardson’s apartment with the Crane-estate apartment for sale on the floor below; the construction was judged in advance to be too disruptive.

“Henri Samuel, who did Jayne Wrightsman’s apartment, also did this one, and it’s absolutely superb,” raves Laurance Kaiser, president of Key-Ventures, Inc. “It’s like being in a grand European country house. You can see Central Park South, and there’s beautiful art, large rooms, detailed moldings, and beautiful marble bathrooms installed by Mrs. A. M. Burden Sr. [Cornelius Vanderbilt’s great granddaughter and a previous owner].” The original fixtures have all been updated with modern plumbing.

Officially off the market as of mid-March, the 6,500-square-foot space is rumored to have an interested potential buyer. Brokers are now speculating that Richardson may have finally signed off on someone and doesn’t want anything to jeopardize that party’s chances. “She has a control thing,” says one broker, adding that Richardson quizzed her on the connections of an “eminently passable” client—social, chic, and wealthy—ultimately deciding not to let her see the apartment. “Who *wouldn’t* want to sell that apartment?” adds another broker, who sells in this price range but has never shown an apartment at 820. “Word would get around that you got someone in that building. And then there’s that commission.” P.E.K.

Buying White-Elephant Insurance

If you’re shuffling your apartment onto the block, you shouldn’t underestimate the importance of making a deal fast. “Sellers refuse to believe that the questions ‘What’s the price?’ and ‘How long has it been on the market?’ are joined at the hip,” says broker Barbara Corcoran. “Nobody wants to buy something that everyone else passed over.”



TAKE A HIKE: From left (all priced at around $1 million), a modest four-bedroom house in Greenwich, close to the station; a French Normandy stucco in the Fieldston section of Riverdale, wine cellar included; one of the growing number of million-dollar mansions on Staten Island; and a seven-bedroom Victorian in East Hampton Village—“three blocks over, in Georgica, it would be $3 million,” says one broker.

agency, you might be able to find a townhouse for $1.5 million on the Upper West or Upper East Side, but only if you look “off the mainstream”—in the East End Avenue area in the Eighties, in Turtle Bay in the Forties, on some streets near First and Second Avenues in the Fifties, or in Murray Hill. “Two years ago,” says Garfield. “You could’ve gone $500,000 under that.” What happened? Like everyone else, Garfield says he is seeing a lot of Wall Street cash, and these young families with kids will pay a premium for the extra space.

If there is such a thing as a bargain in New York real estate, it might be on the *upper* Upper West Side. There are two three-bedrooms on the market on West End Avenue above 96th Street, one at 97th Street and the other at 102nd Street, listed at $915,000 and $850,000, respectively. Accessible to many of the city’s private schools, it’s a neighborhood that’s lagged behind much of the city, though it seems to be catching up fast.

THE MARKET IN BROOKLYN HEIGHTS HAS STAYED in sync with upscale Manhattan neighborhoods—a 2,000-square-foot co-op, the lower two floors of a Pierrepont Street mansion overlooking a private garden, sold recently for just under a million dollars. But venture a little deeper into Brooklyn, into Park Slope, and $1.2 million will buy you a six-bedroom townhouse “in pristine condition,” says Christopher Thomas, sales director for William B. May’s Brooklyn offices (and there’s a separate garden apartment that the owner can rent out for at least $1,800 a month). Just a few years ago, Cobble Hill was Brooklyn Heights’ much cheaper next door neighbor. Now it’s catching up, although “A” locations in Cobble Hill are priced closer to “B” locations in Brooklyn Heights, says Thomas. There’s a townhouse on the market for $1.2 million that needs a little work—mostly cosmetic—on what Thomas calls a “pretty but heavily trafficked block.” Meanwhile, area residents who have been priced out of the market are looking to Carroll Gardens and Boerum Hill, where $700,000 is still enough to buy a historic townhouse in fairly decent condition.

Also, Manhattan’s Brooklyn-bound young professionals are now discovering Fort Greene, just a few stops into Brooklyn on several subway lines. The racially mixed area with a sizeable brownstone historic district has, since the seventies, drawn artists and musicians. Prices have started moving up, but not as much as in Park Slope and other neighboring communities. According to Kathryn Lilly, founder of Realty on the Greene, there is currently a beautifully restored four-story three-to-four-bedroom townhouse on a good—but not great—block for $495,000. But this year’s record for Fort Greene is Spike Lee’s 5,500-square-foot nineteenth-century townhouse, now under contract for just under a million.

Harlem has even better townhouse buys than Brooklyn. For a million, you can buy *two* houses on Strivers’ Row on 138th Street, according to Lana Turner, a broker with Denise Shaw, Esq. & Associates, but there aren’t any openings there right now. The most expensive townhouse sold to date went for $465,000 two and a half years ago, though Turner has a property currently under contract for just over $500,000, with four backup bids.

It’s a similar story in Queens, where in most neighborhoods prices have gone up more than 20 percent in the past two years, though you’d be hard-pressed to spend a million dollars on one house. Still, in Jamaica Estates, one of the borough's tonier areas, there is a five-bedroom, four-bath Colonial with an asking price of $849,000. It's been on the market since December, according to First Choice Real Estate's relocation director, Helen Keit. A six-bedroom "contemporary split" house with a million-dollar asking price in Little Neck Hills has been on the market since July. But it's in the $300,000 to $400,000 range that Keit is seeing the bidding wars.

In Riverdale, the Bronx pseudo-suburb with Larchmont-style houses and grassy lawns, you could buy a French Normandy stucco four-bedroom for just $1.1 million, including a master-bedroom suite, a wine cellar with climate control, a sunroom, a study, a dining room with a fireplace—plus a 24,000-square-foot yard—in the relatively expensive Fieldston section. For the same amount of money, you could also buy two townhouses (with parking spaces) or two three-bedroom apartments in one of Riverdale's best co-ops—including river views, a concierge, and a heated pool.

For a more spottily developed crypto-suburb, there's always Staten Island, where $1 million will buy a six-bedroom, 7,000-square-foot house in the Todt Hill section. Todt Hill, an area brimming with cartoonishly big houses and tightly packed mini-mansions, is perhaps best known as the onetime home of assassinated mobster Paul Castellano. It's also where you'll find the only private golf course in the city of New York at the Richmond County Country Club, says Jon Salmon, owner of Salmon Real Estate in Castleton Corners. Not that you need a million to score one of the island's enviable views: "For $200,000, you would probably get a 50-to-60-year-old Colonial in good condition," says Salmon. What a million dollars *won't* buy you is the most expensive Staten Island house currently on the market: an 11,200-square-foot round house on the Atlantic Ocean with a private beach on an acre of land in southeast Annadale. The house is listed at $2.95 million.

OKAY, FORGET THE CITY. IN THE SUBURBS, A MILLION dollars should still be able to satisfy the richest tastes, right? In Greenwich, where the average house price routinely tops $1 million, you can find something for a million or thereabouts if you're willing to be "flexible," say brokers, and if you look at it as an investment. "For a million dollars, you're not going to find your dream house," says Round Hill Partners co-owner Renee Gallagher, "but you'll be in a market that has been a great investment for 30 years." John Cook of Merrit Associates recently sold a fairly modest four-bedroom, two-bath colonial on less than a third of an acre for just over a million, mainly because it's close to the train.

Buyers willing to head into back-country Greenwich will see their money go farther. Fifteen minutes from the railroad station, there's a three-bedroom house on four acres with a pond for $875,000, says Mickey Karlan, a broker with Preferred Properties. What you won't be able to find is a big house on a decent plot of land closer to town—not unless your starting price is $1.8 mil. There are more savings here than meet the eye, however, because income and real-estate taxes are lower in Connecticut.

Scarsdale offers a little more land for a little less money, and it's a shorter train ride away. Plus there's that famously competitive school system. But prices there have also risen 12 to 15 percent in the past year. You can buy a five-bedroom, three-bath house on nearly two thirds of an acre for just over a million in Scarsdale, while in nearby Pelham—even closer to the city—you can buy a renovated brick center-hall Georgian, with six bedrooms and three and a half baths (4,100 square feet of space, walking distance from train and schools) for a cool million. Scott Stiefvater, at Stiefvater Real Estate, points out that only four houses sold in Pelham for a million or more in 1998—and three of those went for below the initial ask- *(continued on page 93)*

Photographs: left, Andrew Garn.

1 Resist the urge to overprice, and your apartment won't become one of this overheated market's leftovers. "There's nothing wrong with testing the high, but if you don't have an offer in eight showings, lower the price," says Corcoran. "Two months is too long to have your place on the block. It's a frantic, quick-moving market, and your buyers already have the impression that things that go on the market on Monday sell on Tuesday."

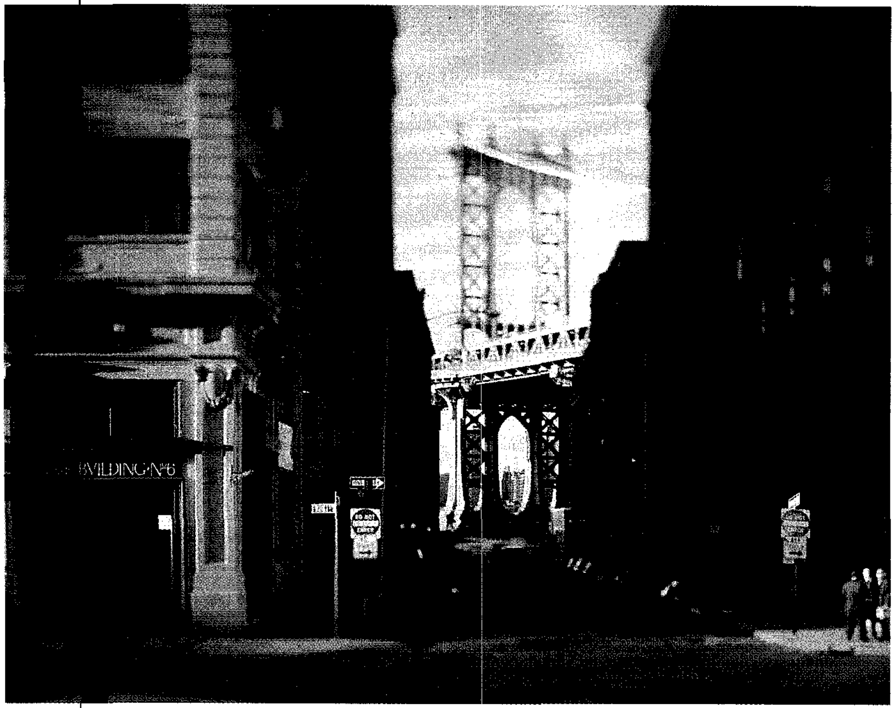
Clark Halstead, managing partner of Halstead Properties, adds, "Buyers today probably know as much as their brokers do about prices, so they won't be fooled by the seller who thinks, *My place is so special,* someone *will overpay for it.*"

And taking an apartment that isn't selling off the market for a spell and then putting it back—in the hope that buyers and brokers have short memories—is a trick that won't work. If it's priced too high, it won't sell. Period. "The bottom line is price," says Halstead, "and the first offer is often the best. This is a home; people don't make an offer unless they're serious."

2 In this turbocharged market even the studios and one-bedrooms that languished in years past are moving. It used to make more sense for people to rent a one-bedroom or a studio, precisely because they were unpopular among buyers. But with low interest rates and a hyperinflated rental market, it's become less expensive in the long run to buy.

Still, petite spaces won't be snapped up as quickly as bigger apartments—those in excess of 500 square feet. Kent M. Swig, co-chairman of Brown, Harris, Stevens and Feathered Nest, says studios and more inexpensive apartments are candidates for floor-plan adjustments. "If you have a studio with a sleeping alcove, adding a wall and a door to make a small one-bedroom will definitely add value," he advises. "Your buyer may not have the money to change a floor plan around."

3 Brokers recommend using only one pro to supervise your deal as a matter of efficiency. "You could deal with every company in town, but obviously, that's not practical," says Jim Mazzeo, director of sales at Manhattan Apartments. "Get one person you trust,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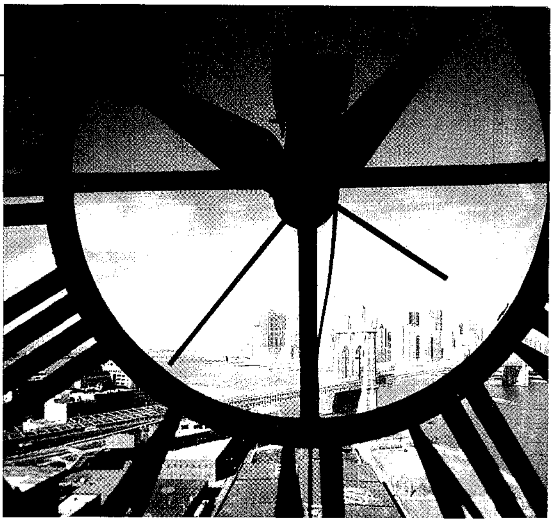
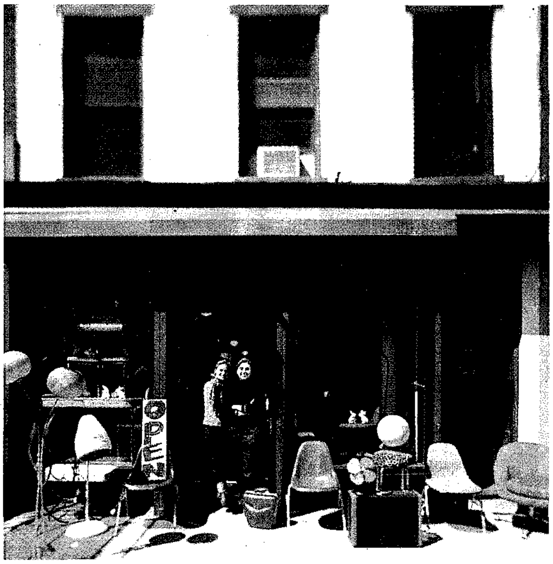
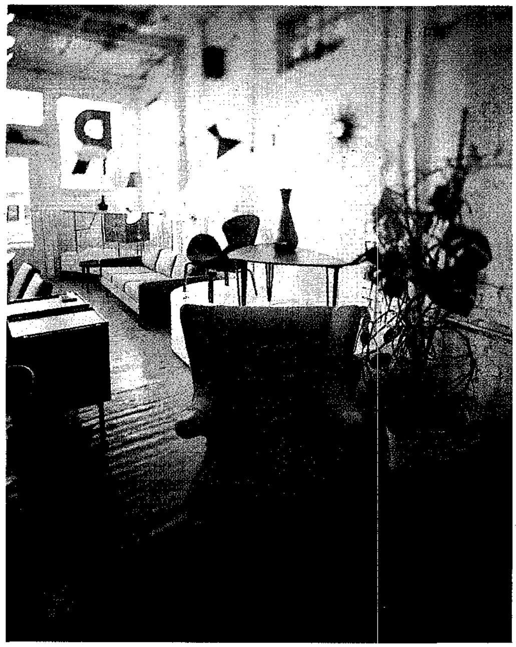
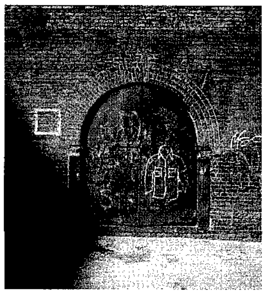
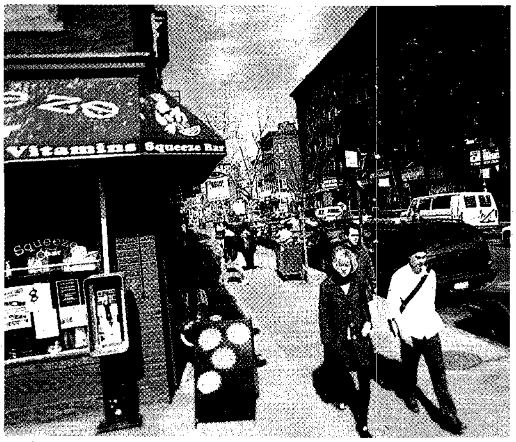









Vitamins
Squeeze Bar

Photographed by Russell Kaye

Boom Borough

As retailers finally catch up to brownstone homesteaders, over there is looking sharp. By Alex Williams

THE VIEW ON THE SIXTEENTH floor of this century-old Brooklyn clock tower is better than even most tourists will ever see—a CinemaScope tableau of downtown Manhattan's silver spires framed on one side by the proud granite towers of the Brooklyn Bridge and on the other by the humble, ice-blue trusses of the Manhattan Bridge.

But David Walentas, a low-key, silver-haired developer with a vaguely Burt Bacharach countenance, is not appreciating the full-on view at this particular moment. Instead, he's staring directly down at his own cobblestoned principality, DUMBO—Down Under the Manhattan Bridge Overpass. The heart of DUMBO is a cluster of Berenice Abbott–worthy Civil War–era brick warehouses. After twenty years mummy-wrapped with red tape, this industrial anachronism will be converted into a teeming riverside SoHo for the 718 area code. Or at least that's what Walentas is hoping.

"It's amazing," exclaims the usually laconic Walentas. "I've never owned a neighborhood before."

At this particular moment, Walentas, 60, is standing in the top floor of the ClockTower, a former corrugated-paper warehouse (last used as office space for the New York State Department of Labor) that has been reborn as a $30 million complex of 124 condominiums ranging from $200,000 apiece all the way to $4 million for the premier space at the top. Back in the early Koch years, Walentas made an enormous bet, buying an entire package of properties bounded by the BQE, the two bridges, and the river—ten buildings, 2 million square feet of space—from Harry Helmsley for $12 million. "Nobody wanted them back then," he says. "They were just industrial buildings you'd rent for a buck a foot."

With plenty of zoning and funding hurdles still to be cleared, and more than a little community opposition facing him, Walentas is nevertheless optimistic that very early in the new century, his $250 million DUMBO development might be a reality: The fringy homesteader's outpost could morph, building by building, into a thriving Manhattan expat colony anchored by 1,000 airy rental apartments with some artists' studios kept around for spice. These hip new yuppie perches would look out over a teeming streetscape filled with an unlikely mix of high-end, Spring Street–style boutiques and shops—a top-tier museum outpost, perhaps, à la the Guggenheim SoHo—a hotel, movie theaters, and plenty of useful if more middlebrow stores along Crate & Barrel lines. He's also planning an East River marina and a sun-drenched park containing a twenties carousel purchased last year at an auction in Ohio. It's a sweeping plan for a whole new mini-city on the river. Imagine a South Street Seaport built with actual New Yorkers in mind.

"We're going to have real retail—the Gaps and Tower Records and Barnes & Nobles of the world—for middle-class Brooklyn residents," Walentas crows. "Brooklyn is about homes—brownstones and families. But we've got no place to shop. All by itself, Brooklyn is twice as big as Baltimore and Boston put together. And still, we've got nothing."

AS ANY BROOKLYNITE KNOWS, THIS IS ALL TOO true. But that same Brooklynite knows that, even without Walentas's help, this is starting to change all over the borough—and quickly.

After half a century of economic hibernation, so many big commercial projects are going up in Brooklyn, it's as if the borough had come down with a severe case of Phoenix envy overnight. Downtown, Marriott has recently opened the borough's first hotel in 50 years. Within the quiet, haute-Yankee confines of Brooklyn Heights, developer Bruce Ratner—who helped spur downtown's economic rejuvenation developing the vast MetroTech commercial complex–cum–technical campus—is overseeing construction of the 200-foot-tall Court Street Complex, a condominium tower containing a twelve-screen cineplex and a Barnes & Noble. But Ratner's hardly stopping there. His development company, Forest City Ratner, is planning to open an even larger sister mall near his Atlantic Center behemoth, the 380,000-square-foot mall with the massive Pathmark grocery store he erected in 1996 on a long-barren patch above the Long Island Rail Road station downtown. With the city, Ratner is also hammering out long-debated plans for a sportsplex–theme park where

A VIEW TO THE BRIDGE: Clockwise from top left, Front Street in DUMBO; the ClockTower, a DUMBO warehouse converted to condos; a sidewalk kitsch sale at AstroTurf in Carroll Gardens; prime Park Slope brownstones; Bedford Avenue, the heart of newly hip Williamsburg; the mod-furniture shop R, in Williamsburg; DUMBO's artists' handiwork.

but make sure that broker is passing your listing to other agents." To ensure that a broker is prioritizing your apartment, Helene Luchnick at Douglas Elliman has this recommendation: "Offer your agent a monetary bonus"—something between the two of you to keep things moving.

4 These days, an open house is a great idea, "a low-key way to get people to consider your place when they may not be ready for the pressure of a private showing," says Jim Mazzeo. "It may get you twenty calls whereas the same listing will only get five to ten."

5 Rephrase your newspaper listing: "Broadway at 11th Street," can work as "Heart of the Village" after a few weeks. Brokers will know what's going on, but buyers may not notice.

6 Brokers agree that co-op boards are rarely an impediment to a quick sale, but they advise sellers to call their board and its managing agent directly if there's any problem. "Personal pressure from the seller is actually more effective than pressure from the seller's broker," says Mazzeo.

ARIEL LEVY

How to Make Your Apartment Appreciate in Value

1 Install Thermopane windows—they're soundproof—and recessed halogen pin spots (as light is the most important thing after space).
CHEAPER FIX: Have your windows cleaned; most sellers forget to do this.

2 Redo your bathroom in neutral colors and with inoffensive fixtures. An elegant slate floor is a better idea than, say, a sculptural toilet. "Even if you love pink-and-green bathrooms, don't do it," says Douglas Elliman's Luchnick.
CHEAPER FIX: Give your tub a coat of spray enamel; it's an inexpensive way to re-create a perfect finish.

3 Install more closets or enlarge existing ones. Have you ever heard anyone complain that they have *too much* storage space?
CHEAPER FIX: Empty your closets and have the insides repainted white. Many people neglect to clean out their closets before a showing. Fresh paint ensures a clean look, and white makes the space appear slightly larger.

4 Redo the kitchen. A gourmet stove and a Sub-Zero fridge—preferably in stainless steel—are a guaranteed lure for buyers interested in cooking (and status). Well-crafted cabinets are an equally worthwhile investment.

CHEAPER FIX: Install a Sub-Zero refrigerator. It labels the entire kitchen as gourmet in the eyes of buyers, even if the rest of the appliances aren't up to snuff.

5 Install an air-conditioning system if you are showing in the summer. You don't want to block light or views by sticking a unit in your window, so one solution is a costly central-air system. A popular alternative is an Ice Cap unit, which connects to your heating system and costs about $3,000.

6 Have your library or office paneled in wood. "It has the same kind of appeal as a butler does," says Barbara Corcoran.

CHEAPER FIX: Install moldings—old-world flair without the turn-of-the-millennium price tag.

7 Install wood blinds. They will work with prospective buyer No. 1's Chinese Deco rug as well as prospective buyer No. 2's Stickley bookshelves and mission chairs.

CHEAPER FIX: Hang translucent curtains slightly longer than your windows—floor-length where appropriate. Long curtains accentuate a view and create the illusion of length; sheer fabric catches the light. A.L.

The Cheapest Luxury Apartments

Even as most of the city sadly hands the better part of every paycheck over to a landlord on the first of each month, there are a handful of incredibly rich, infuriatingly lucky people who live in splendor for pocket change. We've all heard about real-estate brokers like Alice Mason, who pays a paltry $1,400 a month for her eight-room, three-bedroom apartment on East 72nd Street (the market value would be at least $5,000). But real-estate agents wouldn't be professionals if they weren't getting away with murder. How do the others get away with it?

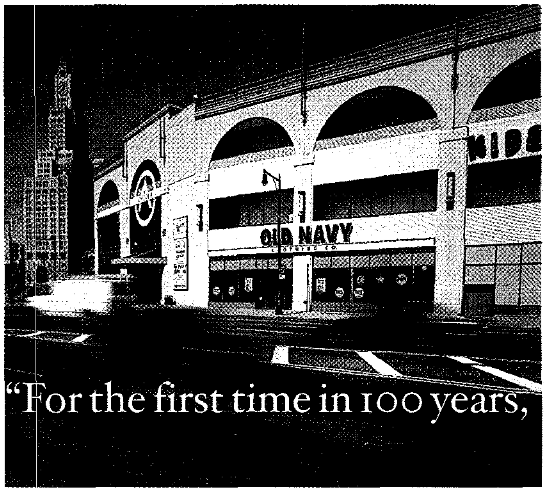
According to Frank Ricci at the Rent Stabilization Association, there are two common scenarios ripe for exploitation.

"Either people have been

Steeplechase Park once stood in Coney Island. One attraction would be a state-of-the-art minor-league ballpark, to lure a Mets minor-league affiliate to Brooklyn.

And the big-chain successes, like Atlantic Center's bustling Old Navy outlet, are starting to beget more big chains. Home Depot is already a hit, nestled alongside the BQE on the Carroll Gardens–Red Hook border; other national chains such as Costco and Staples are planning new Brooklyn outposts.

But the current Brooklyn building boom is more than just a spasm of predictable mallification; some of the most ambitious plans have a deliciously counterintuitive flavor. Millennium Partners, the development giant responsible for the huge Sony theater complex at Lincoln Square, is about to start construction on the $65 million, 22-screen Brooklyn Commons multiplex—the biggest in New York. It will offer a vast, glass-roofed galleria featuring chain restaurants and stores, right in the middle of the post-industrial wasteland known as Gowanus, named for the canal that effectively cuts off Carroll Gardens from Park Slope.



"For the first time in 100 years, Brooklyn has become a m

RETAIL RENAISSANCE: The Atlantic Center mall is boosting property values in Fort Greene.

That other post-industrial wasteland, the long-shuttered Brooklyn Navy Yard, is now being resuscitated in fits and starts as a twenty-first-century industrial park. Two would-be Jack Warners—set designer Cary Dean Hart, 36, and his Internet-whiz cohort, Louis Madigan, 30—are raising money for a fifteen-acre movie lot competitive with those in Culver City and Burbank.

"It's going to be an incredible economic catalyst for Brooklyn," says Hart. "They shot *Meet Joe Black* in the Park Slope Armory. Over that four or five months, the local hardware store there did a quarter-million dollars of business from that shoot alone."

What is important about all of these projects is not just that lawyers living on Prospect Park West will no longer need to cross the river to buy their CDs. It's that suddenly, people are dreaming big in Brooklyn again, for the first time in 50 years. "I think they're finally getting over the Brooklyn Dodgers syndrome," laughs Kenneth Jackson, the Columbia history professor who edited *The Encyclopedia of New York City*. "You know, 'Everything that was good ended in 1957.' "

ONE MIGHT CALL THIS SUDDEN FLURRY OF AMBItion the second wave of the Brooklyn Renaissance. The first wave was the brownstone revolution, when upwardly mobile Manhattanites poured over the river and snatched up lovely Victorian townhouses at Filene's Basement prices. Now, 30 years after that torrent of gentrification began, the rest of the borough is finally growing up around it. Or put it another way: In the first wave, the middle class came back. In the second wave, the capital did.

"The 'brownstone revolution,' if you want to call it that, was a process of creating value," says Jed Marcus, Millennium's point man at the Brooklyn Commons complex, which also may still include a Chelsea Piers–like indoor sports facility. "People saw these beautiful neighborhoods with great architecture that were well located and said, 'I'm going to move here, and it's just going to go up in value.' By now, though, the value in housing has generally been recognized. But these new commercial projects are now going to create value in these totally untapped retail markets."

Marcus's stake in the project goes a bit beyond the professional. Since 1972, he's lived in a handsome brownstone in Fort Greene. It was a great house in a great neighborhood—a real neighborhood, as anyone with a Brooklyn soul would stress—but in terms of good restaurants and cineplexes, he might as well been living in the wilds of, well, Gowanus.

"Brooklyn is probably the most underserved movie market in the country. It is now seen as a goldmine by people like Sony," Marcus says. Brooklyn, long the victim of middle-class flight, had been essentially redlined by the huge national chains that took over American retailing in the fifties and sixties. "But now, this is where the grass is greener," says Marcus.

"The one factor that cannot be overstated is the reduction of crime," Marcus says. "It stabilizes the economy. People are now willing to make investments in places like Brooklyn, to commit their lives there. Loews can put up a big movie theater, confident that it's a place people will want to go to. If you tried this even five years ago, you would have been bombarded with questions about gangs and things."

And so commercial development is now

feeding the residential market, which in turn is feeding more commercial development. And it may come as a surprise to some Manhattan snobs, but many are there by choice. "Increasingly, Brooklyn is not an alternative but a preference," says Melinda Magnett, Barbara Corcoran's partner in Brooklyn. "Prices all over the borough have gone up, most predominantly in what we call historic 'brownstone' Brooklyn, which are the areas closest to the city. The large Pathmark superstore and MetroTech have had a dramatic effect on Fort Greene–Clinton Hill. We're listing one house in Fort Greene for more than $700,000. Last year, we had the highest-priced sale ever in Cobble Hill, $1.5 million. That was unheard of."

Values in established colonies of affluence continue to spike. Last year, residential properties in Park Slope rose 15 percent, and three-bedroom apartments, for example, shot up 25 percent. The homesteading continues, spreading into once-dodgy terrain like Boerum Hill.

"It's just like how, years ago, people wouldn't go below Seventh Avenue in Park Slope, and then they wouldn't go below Sixth Avenue," Magnett says. "In the same way, people wouldn't cross that Court Street line into Boerum Hill. That's no longer the case. In 1997, the average single-family in Boerum Hill sold for $249,300. By the end of '98, that same house was selling for $369,000. The larger houses are now selling in the sixes and sevens."

Mary Goodson-Roe, who does voice-overs for television ads, recently moved back to New York with her husband, Bob Roe, a top editor at *Sports Illustrated*, after years in Los Angeles. One day, weary from looking at overpriced, cramped apartments in Manhattan, she took a break and wandered into ABC Carpet: "A saleswoman there said she had just moved out to Park Slope and she had never been happier. She said, 'Here's the name of my Realtor. He's great.' I had another appointment uptown, so I got on the subway. The woman sitting next to me had a pad out, and it looked like she was drawing a kitchen. I asked her if she had just moved. The exact same words came out of her mouth: 'My husband and I just moved out to Park Slope and we've never been happier. We've got the greatest Realtor and his name is . . .' And it was the exact same Realtor. Two strangers within half an hour. It was like *The Stepford Wives*."

Two days later, the couple had bid on a huge three-bedroom in Prospect Heights, an emergent, tree-lined neighborhood across Prospect Park from Park Slope. She estimates they got twice the apartment for about half the price.

ting ground for the exchange of cultural goods."

In Williamsburg, it's the East Village paradigm all over again. Rents for tenement apartments have shot from $600 toward $1,500 in the past five years. It's no secret who's bidding them up. "I was at a café on Berry Street a few weekends ago, and it was unreal," says one writer who lived out the eighties on Avenue B. "At every table, it was the exact same crowd I used to live with ten years ago. It's like they've all been transplanted out to Williamsburg."

Add these increases in the most "Manhattan" parts of the borough to the impressive gains made by the more "Brooklyn" neighborhoods beyond the Park—Little Odessa in Brighton Beach, the burgeoning Hasidic enclave of Borough Park—and you've got a genuine boom.

"Our applications were up 20 percent last year alone," says Mary Russotti, director of admissions for Saint Ann's in Brooklyn Heights and a twenty-year Park Slope resident. "There are more Manhattan types in Brooklyn now, more obvious money. Of course, there was always lots of money in Brooklyn Heights. But in Park Slope twenty years ago, very few people sent their children to private school. But I just admitted two new kids from my block alone."

Gentrification, of course, is never a seamless process, as the recent murder of Kansas-bred Amy Watkins in Prospect Heights may show. Traffic and density concerns are everywhere, NIMBYism epidemic. This sudden tsunami of commercialism, moreover, seems obscene to the NPR types who tried to establish their own private Berkeleys in Brooklyn during the Nixon years. Besides, immigrant janitors in Williamsburg could do without the $1,500 rents.

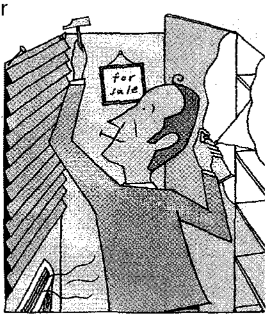
Regardless, Brooklyn's creeping Manhattanization has its limits. There's still no Dean & DeLuca in Greenpoint, no Prada boutique alongside the Park Slope Food Co-op on Union Street. Joe Gurrera, for his part, has no plans to bring his bourgy Upper West Side fish market Citarella to the Nova-nibblers waiting patiently across the river. "It's nice out there," he says. "But that idea is probably ten years ahead of its time."

Then again, who needs them? Roam the streets of an emergent neighborhood like Carroll Gardens: The energy is undeniable. It's out on the burgeoning boutique row of Smith Street in Carroll Gardens where you find the funky bustle that characterized the West Village in the sixties.

"For the first time in 100 years, Brooklyn has become a meeting ground for the exchange of cultural goods," says Sharon Zukin, a professor of sociology at Brooklyn College. "Young chefs who don't have much capital, who maybe can't dream of opening a restaurant in Manhattan, can still do it in Brooklyn, and they've already got the affluent customers there to make it work."

Bring back Pete Hamill and Spike Lee now, and we just might have a quorum. ■

in an apartment since 1974 that may or may not have been passed on to them by a family member, or they are living through a corporation." That is to say, they've arranged things so that the bulk of their money comes in the form of an expense account rather than a salary, so their income seems low. The luxury-decontrol provision of the rent laws stipulates that building owners can deregulate an apartment if a tenant earns more than $175,000 a year and the rent is more than $2,000, but according to Ricci, "plenty of people tell their employers, 'Give me a huge expense account, but don't increase my salary or they'll raise my rent.' "



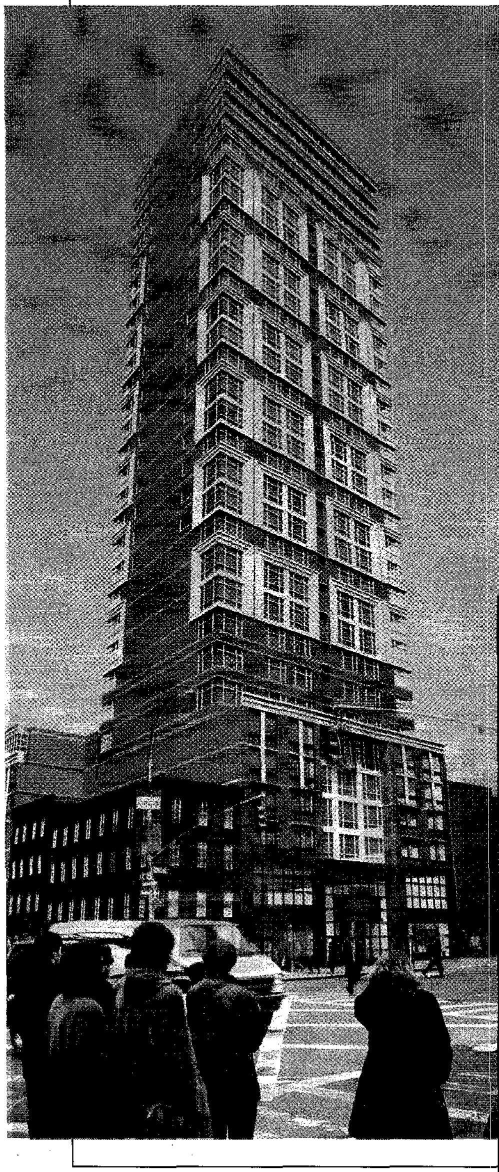
Many have heard but few can believe that the ten-room apartment at 21 East 66th Street that author Peter Maas has lived in for the past 22 years costs him roughly $3,000 a month (its market rent would be approximately $8,000 a month). "When the owner applied for luxury decontrol, Maas didn't show enough income because he was filtering his money through his corporation," says Ricci. But Maas—the author of *Serpico, The Valachi Papers, Manhunt,* and *Underboss*, the Sammy Gravano story—maintains that his corporation has nothing to do with it. "I just don't make that kind of money," he says.

Similarly, a triplex at 15 East 63rd Street rented by interior designer Thomas Britt is notoriously underpriced. Britt (who also owns a lavish home in the Hamptons) pays $2,450 for his apartment, which has a market value of $8,000 at the very least. Britt's landlord took him to court on the grounds that Thomas Britt, Inc.—which pulls in well over $175,000 a year—was the real tenant and ought to pay real rent. State Supreme Court judge Colleen McMahon recently ruled against the owners but stated in her decision that Britt is clearly exploiting a loophole in the law.

Other wealthy low-rent tenants in high-rent neigh-

The Towers That Will Be

Architects Michael Graves and Robert A.M. Stern are selling name-brand design to the (Upper East Side) masses. By Alexandra Lange



AERIE GODFATHER: Graves and a rendering of the Impala, coming soon to First Avenue and 76th Street.

THE REFRIGERATOR IS SUB-ZERO, the cooktop is Thermador, and the dishwasher tucked under the granite countertop is Miele. The dining-room table, with its homespun linen tablecloth from Bergdorf Goodman, is set with iridescent Calvin Klein glass bowls and white chargers. Smoky goblets glinting behind the glass-fronted cabinets are also by Klein. The votive candles on the Kohler sink in the marble-tiled bathroom are from Takashimaya. All this—and a 10021 address—can be yours for $600,000 to $6 million. (Did we mention the restaurant downstairs that will be manned by a star-spangled chef, the Equinox gym-spa that will have its own resident acupuncturist, and the valet bike service?)

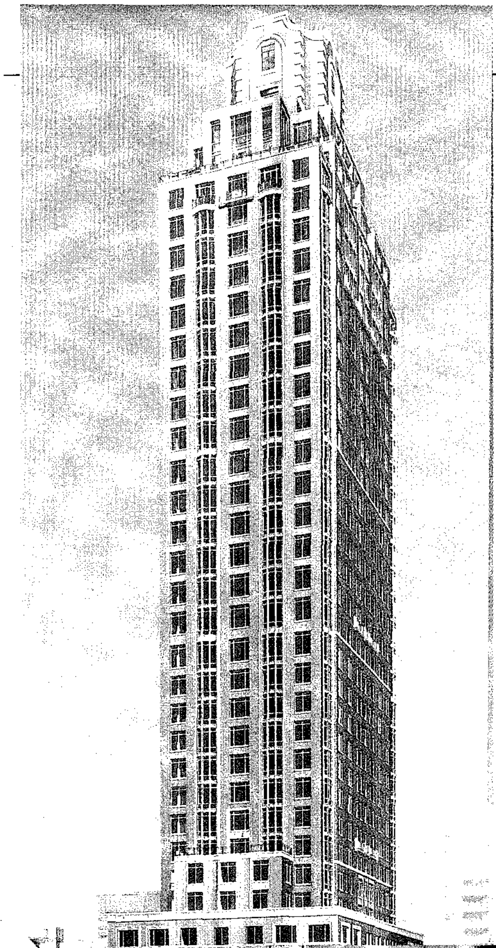
But "all this" is currently a three-story-deep hole on the corner of 65th Street and Third Avenue, where the Related Companies is building a superluxe postwar building with prewar amenities like crown moldings, Juliet balconies, and multipane windows. The hole has a name: The Chatham. And a name architect: Robert A.M. Stern.

Such upscale product placement in the Chatham's showroom shouldn't come as a shock. The Related Companies' goal, in building this 94-unit condominium, was to burnish its superluxe new building with the added equity of superluxe appliances and the considerable skills of Stern. But Related didn't think it could sell million-dollar apartments without something for buyers to see and feel and touch—hence the showroom's fully equipped bathroom and kitchen in a nondescript brownstone on East 66th. "People judge the quality of the building by the attention to detail," explains David Wine, president of Related's residential-development division, walking a visitor through the spec kitchen. "We didn't want to do a complete stainless-steel thing—it would be too expensive—so we decided to use top-of-the-line products instead. We're saying, '*This is important.*'" Pointing to the Sepco faucet in the gray-and-white marble powder room, he notes, "Brushed nickel is in."

Call it a trend-in-progress: developers asking big-name architects better known for single-family homes or billion-dollar commercial complexes to work their sorcery on condos and rentals. The architects see it as an opportunity to grab part of the celebrated Manhattan skyline. The developers see it as a way to hitch their names to a glammy product and a serious architect. Stern's office is also designing two additional high-rises, which are shaping up as less-luxe rentals: the cast-iron-style Tribeca Park, a massive 400-unit rental building in Battery Park City, and the Seville, on 77th and Second, for rival developer RFR/Davis. RFR/Davis, led by former architect Trevor Davis, also has the Impala, a rental at 76th and First that will be blueprinted into existence by fellow postmodernist Michael Graves. One person involved in the development quipped that you could call these buildings "the Disney Collection," given both architects' affiliation with the Magic Kingdom. (Stern co-planned the oldfangled town of Celebration, Florida; he also designed the cartoonish Feature Animation Building in Burbank, California, and the Casting Center in Lake Buena Vista, Florida; Graves executed the *Fantasia*-worthy Dolphin and Swan Hotel there.)

Suddenly, developers are growing a collective aesthetic conscience. It's a by-product of booming residential sales and the plethora of well-de-

Photograph by Ken Shung. Rendering by Marek Bulaj.



POPULIST MECHANICS: Stern is not only designing the Chatham on 65th Street and Third Avenue; he's also moving in.

signed goods for the home. A few years ago, a rumor went around that Ralph Lauren was going to offer model-home plans—the only surprise is that the idea never turned into reality. Postmodernists Stern (known for his gray-clapboard, white-columned mansions) and Graves (known for his overblown classical vocabulary and Tuscan palette) are stepping into the breach, trying to turn themselves into equally recognizable brands. Stern has been designing a line of "classically styled" original furniture for years, and Graves realizes he's better known for his Alessi teakettle than for, say, the Portland Building. The teakettle is considered the apogee of the eighties kitchen status symbol, and he's taken the concept into the nineties with his recent line for Target. The swoopy new kettle costs $29.99 instead of $112. And Graves, who earlier in this decade designed a pricey South Beach condo development, is back in populist mode with this competitively priced luxury rental building.

But will people actually pay more for the architect's name?

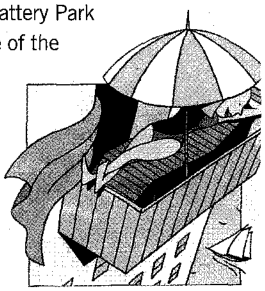
"I know it helps to sell teakettles," says Graves, laughing immodestly. "I think people might be more curious, at least to go and look at the place, and then it should sell itself without anybody's help." Graves has been at the forefront of architectural branding—and he's clear about his reasons for wanting his name on a building: "To get better work, to get an article in your magazine, to get people to buy apartments, to engage us all," Graves says, only semi-facetiously. "It's a bit like what Gerry Hines did [in the seventies] when he hired I. M. Pei and Philip Johnson to design office buildings. Gerry said he had to pay the architects a little bit more but he got it back in spades—the office-building-design stakes were raised almost overnight by Gerry's success." By contrast, developers tend to get too used to working with one architect, putting up building after building using the same formula. That's how the city got its fleet of (justly unappreciated) white-brick buildings.

Stern, who worked for Mayor John Lindsay's housing department after he graduated from the Yale architecture school, remembers that "there was no market for my skills or the skills of any architect of my generation" in the late sixties. "Battery Park City, if it does no other thing, was the key to changing it. Amanda Burden, Richard Kahan, David Emil, and Stephanie Gelb [some of the authors and enforcers of Battery Park City's architectural code] realized that neighborhoods are going to be made by buildings that have some distinct qualities. In the early days of BPC, they made the developers and architects live in the buildings for a month after they were finished. Often we design these buildings and we never experience them for ourselves."

And now they can. Graves, who already owns a unit in a Miami Beach high-rise he de-

borhoods are entitled to their pads because they've established longtime occupancy. Screenwriter Marshall Brickman (who collaborated with Woody Allen on *Annie Hall*) pays $1,250 a month for a one-bedroom at 240 Central Park South, where market rent is double that amount. Nearby, at 220 Central Park South, Tony Bennett's daughter Joanna pays $1,100 a month for elegant digs. Over on West 70th, near Central Park West, Pulitzer Prize–winning composer and author Ned Rorem has a spacious two-bedroom that runs him around $800 a month. He also owns a summer home in Nantucket. A.L.

The Cheapest River Vu Apartments



A studio here is $315—a three-bedroom, $599—and there is a health club, a garden courtyard, a 24-hour attendant, and unbeatable views of the Statue of Liberty. (And no, the year isn't 1960.) The building is RiverWatch in Battery Park City, and it's one of the most exclusive in the city.

Apartments with such price tags do exist, as part of the city's fifteen-year-old "80-20" program. Developers get tax breaks for setting aside 20 percent of the units in their buildings for low-income residents, and they're not allowed to discriminate by holding back all the apartments with views.

Apartments at 180 Riverside Boulevard—one of the buildings in the Trump Place development on a brand-new street off West End Avenue at 70th—were built under a related program, 421A. It works in much the same way, only one's income can be higher: The maximum for Riverside Boulevard tenants is $42,189. There were 8,000 applications sent in response to newspaper ads for 43 apartments at RiverWatch; 10,000 applied for the 104 Trump Building apartments. The lottery-selected few got $563 studios or $749 two-bedroom spreads at Trump Place, which has a doorman.

Photograph by Brian Velenchenko. Rendering by Ernest Burden III.

signed (he also appeared on a billboard for the building), says, "When I don't have a specific client, I do everything as though it was for me." If this project turns out well, he says, he'll consider renting one of the apartments himself.

And even Wine couldn't have imagined the additional publicity value of Stern's moving into one of the Chatham's most coveted spots—a sixth-floor apartment overlooking the Joneswood Garden, which is maintained by the brownstone owners of 65th and 66th Streets. Stern is moving only because the view from his 77th Street apartment (where he's lived for nearly twenty years) is being ruined by Davis and his partners. The Empire is obliterating half of the Cottages, a picturesque thirties development that Stern the preservationist labored to keep from being torn down. Stern is sanguine about the change: "RFR/Davis is building a very nice building. I am not the architect, but looking at it I think, *Oh, this isn't going to be so bad.*"

Both architects see these buildings as a chance to redress some of the wrong done to New Yorkers (including themselves) over the years. "I've always been interested, as most good architects are, in the prewar buildings," says Graves. "What I most like about those buildings are their plans. It's always striking to me when people in prewar buildings make SoHo lofts out of them [by stripping them of detail and knocking down walls]. In the anonymous towers, the plans are awful. They are often turned on the bias so when you open the front door—boo!—there's the view of the East River. There's no mystery to it *whatsoever.*" You can almost hear Graves shaking his white head. "People don't understand pacing—how to hold back and give it to you in smaller doses."

> "I want the most important thing in the room to be *you,*" says Stern, "and if not you, your vegetables."

The building's entrance also consumed much of Graves's attention. Although the building isn't luxurious, the lobby will be maple-paneled, with a limestone floor. He's also planned an outdoor courtyard between the front desk and the elevators. Davis plans to fill it with bronze statues of impalas—the African antelopes, not the Chevrolets. "Coming to your house is an important event in anyone's life, and this reflects that," he says. The outside of the building also plays with childhood notions of home: Graves has arranged the windows in four-square groups, like a child's drawing of a windowpane, which makes the building seem much shorter (two floors read as one) and gives the edifice as a whole a building-block appeal.

Stern also stresses the point of entry; at the Chatham, he's installed a modest oval lobby reminiscent of the one in the Carlyle. The black silk throw pillows at the sales center—they'll make their way onto one of the lobby's settees eventually—have been sewn up in a diamond pattern that matches the ornamental grillwork on the front door. "I said to both clients, 'Let's have a quiet lobby; let's prepare people for their apartments,' " Stern says. "It shouldn't be a broken-field run through a marble hall. Lobbies should be small and intimate, like living rooms for the buildings."

Stern tinkered with the developer's standard plans, adding details that his mansioneer clients appreciate. He picked a neutral palette for the bathrooms, adding the wide molding that rings the rooms, and started the living-room windows a foot below the ceiling line (so that curtain rods and valances can't be seen from the street).

"The kitchens reflect the kind of kitchen I've done in people's houses—nicely appointed, white and black, not an assault by all the different kinds of marbles you can buy in the world. I want the most important thing in the room to be *you,* and if not you, your vegetables," says Stern.

As soon as the Chatham is finished, the brownstone housing the restrained kitchen-and-bath showroom will be demolished to make way for the Chatham's garage. But the *faux* home seems to be working—in one month, 50 percent of the Chatham's 94 units have sold, and while no one has actually offered to buy the sample kitchen's striking black-and-white wicker table and chairs, or the Calvin Klein glasses, Stern's carefully styled stage set is doing half the agents' work for them.

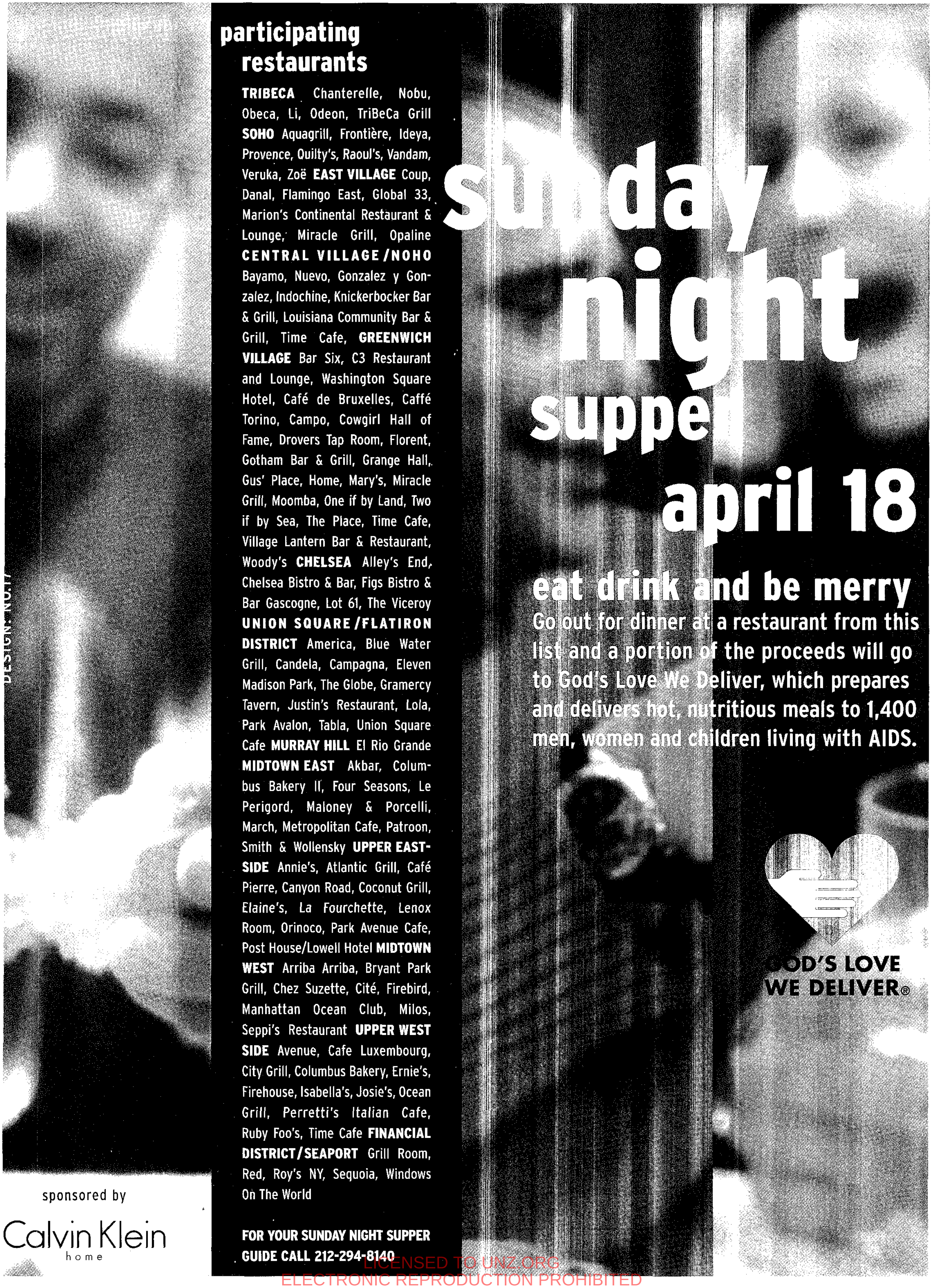
Until the late sixties, when funding dried up, an architect's first commission was occasionally federally funded housing. Le Corbusier did it in Marseilles; Richard Meier did it in the Bronx. It's a building type that Stern and Graves undoubtedly studied in school, but they were unable to find anyone who wanted to pay for their thoughts—until now. If the Seville and the Impala rent swiftly, Davis says, he'll hire more name architects. The Related Companies may soon be branching out from postmodernists: The company is talking to a list of modern architects, selected by Cooper Union's architecture faculty, in a competition to design a boutique-hotel-and-cinema complex that will go up in the parking lot next to the Public Theater.

In this brave new, celebri-designed world, "the buildings will have different personalities and aesthetics," Stern says. "To quote Gloria Swanson in *Sunset Boulevard,* 'Not only do they have names; now they have faces.' " ■

Then there are the buildings built under Mitchell-Lama, a 1955 government program intended to spur construction of middle-income housing. The most view-endowed Mitchell-Lama in the city is Waterside Plaza, between 25th and 29th Streets, off FDR Drive (close runners-up: Ruppert Yorkville Towers, in the East Nineties, and Independence Plaza, at 80 North Moore Street in TriBeCa). A two-bedroom with a so-so view of the river is costing one resident who has lived here awhile $954 a month, while a two-bedroom on a high floor—with views of the Queensboro Bridge, Queens, Long Island City, and the UN—is costing another resident $1,106 a month. The three buildings, on their own promontory jutting out into the East River, have a health club with a pool, a playground, a parking garage, doormen, and security guards. A deal struck with the city means that all new residents get smacked with newly hiked rents. There's an upside: Once you're in, your rent won't go up for a very long time. The waiting list for a studio is six months; for a two-bedroom, a year and a half. One-bedrooms (about $2,075 a month) are available.

For almost the same views, there is the Governor Alfred E. Smith Houses low-income project, a little farther downtown at Catherine and South Streets. (If you're single, you can't live here if you make more than $27,450 a year.) Tenants pay a maximum of $347 for an "efficiency" apartment (essentially a studio with a tiny kitchen), $421 for a one-bedroom, $495 for a two-bedroom, $619 for a three-bedroom, $693 for a four-bedroom, and $797 for a five-bedroom.

Ever wonder how little you'd have to pay to gawk at those superb spiky views of Manhattan from your den? A one-bedroom with a view at Manhattan Park on Roosevelt Island is going for $1,900, according to Tarcisio Herrera, an agent at Feathered Nest. Or you could move into one of the two seventies-vintage Mitchell-Lama rental buildings and pay up to $1,060 for a one-bedroom with a view, up to $1,300 for a two-bedroom, or up to $1,800 for a three-bedroom. Waiting lists for the Roosevelt Island Mitchell-Lamas vary from one to five years, with the longest wait for studios. P.E.K. ◆



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The Neighborhood Guide

From Harlem to Wall Street to Brooklyn, the real-estate market is moving at dangerous speed. Here's what you have to know to survive.

The Village

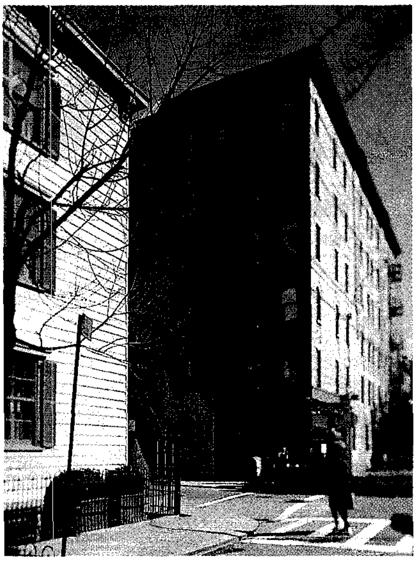
Good-bye, bohemians (and prostitutes). Hello, river park and suits.

TOM PETERS, A WALL STREET trader, and his wife, Chevy Medar, recently bought a 2,400-square-foot condo at 69 Bank Street with an additional 1,000 square feet of terrace outside the sliding glass doors of their living room. The floor-to-ceiling view from the living room and terrace faces the World Trade Center. "It's like a private park," said the Peterses' broker, Edward Ferris of William B. May. The duplex loft with two fireplaces is in the converted Bank Street schoolhouse, the cement-faced former Fleischmann's yeast brewery. The buyers, who outbid three other bidders (they paid $1.693 million), plan to turn one bedroom into three. Asking: $1.85 million. Charges: $2,683. Time on market: two weeks.

THE NUMBERS: Average monthly rentals are now $2,000 to $2,500 for one-bedrooms; two-bedrooms are between $3,000 and $4,000; two floors in a small townhouse rent for between $4,000 and $5,000; and a whole townhouse goes for $15,000 to $25,000.

Average sales over the past three months are $124,000 for studios, $278,000 for one-bedrooms, $584,000 for two-bedrooms, and $1,170,000 for larger apartments and lofts, according to Corcoran broker Alex Nicholas.

STATUS ADDRESSES: Co-ops 247 West 12th Street, according to Nicholas. "It's a doorman loft building," he says. "The best ones go for $2 million to $3 million." Other brokers cite 2 Horatio Street, a seventeen-floor 1931 building. On Washington Square Park, No. 32 is a sixteen-story brick building with uptown amenities. With two apartments per floor, it's one of the few Village buildings big enough for families. On lower Fifth Avenue, No. 40, across the street from the Church of the Ascension, is the top co-op, again because of its services and generous layouts—"It's a tough building to get into," says Paula Manikowski of the Debra Kameros agency. "The apartments do not come on the market very often, and they have a high cash requirement." **Condos** The Bing & Bing buildings, at 59 West 12th Street, 302 West 12th, 299 West 12th, and 45 Christopher Street. Named after brothers who developed housing in New York in the thirties, they are Art Deco doorman buildings, a rarity in the Village. "They are prewar, white-glove, fireplace, full-service buildings," says Paula Allen, a broker at William B. May. **Rentals** The Archive, 666 Greenwich Street, is a landmarked, prewar, rent-stabilized doorman building; the Printing House, 421 Hudson Street, is another prewar doorman conversion, with a spiffy health club.



DIVINE INTERSECTION: This corner of Bedford and Grove has aged well.

CHANGES AFOOT: In the current white-hot market, larger buildings are going up on vacant lots. An eleven-story, 83-unit condominium building at 99 Jane Street was just completed and sold out fast. "That building spurred a flurry of new construction," says broker Helene Luchnick. One is at 534 Hudson Street, a seven-story condominium built to look prewar. "They are building bigger apartments in the new developments," says Manikowski. "Now there's the ability to have three- or four-bedroom apartments. In the classic prewar buildings, the largest built were two-bedrooms." Hudson River Park is eagerly anticipated by residents, who will finally achieve park parity with the Upper West Side.

PUBLIC SCHOOLS: P.S. 3 at Hudson and Bedford Streets and P.S. 41 at Sixth Avenue and 11th Street are reputed to be among the best public schools in the city. Both have upper-tier reading scores, though, as everywhere, some parents complain about underfunding.

DRAWS: The old-time-neighborhood feel. "You can go into a store without money and say you'll be back tomorrow," says Allen. Balducci's, while cramped, is still one of the best food stores in the city. (Jefferson Market, a block away, is Avis to Balducci's Hertz.) And while the Village isn't wall-to-wall three-star restaurants, as in TriBeCa there's an enormous variety of cozy places.

DRAWBACKS: Brokers say the biggest complaints from residents and would-be residents have to do with the neighborhood's bridge and tunnel visitors. "Too many kids from boring towns come to the Village to make pests of themselves," says Gary Weiss, a senior writer at *BusinessWeek*. And the writer Calvin Trillin misses a middle-brow video-rental outlet, like Blockbuster. There are two video shops that rent serious cinema—Kim's and Mrs. Hudson's Video Library—"but we want the car-chase stuff, not just the French New Wave."

JOE LAURIA

(Additional reporting by Alexandra Lange)

Hotshot Brokers • Debra Kameros of the Debra Kameros Agency; Edward Ferris and Paula Allen, at William B. May; Suzanne Brose; Bob Eychner; independent broker Janet Robilotti.

Photograph by Robert Wright.

Chelsea

Add the gallery community to the gay community—stylish New York follows.

LYNN WIEDER, PORTICO NEW York's new president, wanted to walk to work, and Portico's offices recently relocated to Chelsea. Having left behind a four-bedroom house in Philadelphia, Wieder says, "I was sick when I saw what you got for your money." After the Corcoran Group's Michael Misisco showed her 26 places, she decided on this 1,300-square-foot duplex on West 22nd Street between Eighth and Ninth Avenues. The apartment occupies the ground and basement floors of a house built in 1842 by Clement Clarke Moore, author of "'Twas the Night Before Christmas." There is a large bedroom, a dining room, a living room, two baths, and a big kitchen. A spiral staircase descends to a Turkish bath—installed by the previous owner—with mosaic tiles, a Jacuzzi, and a steam room. Wieder plans to add exercise equipment and a massage table so she can invite friends for spa treatments. Asking: $475,000. Selling: $475,000. Time on market: eight months.

FRAMES FOR FIFTEEN MINUTES: Hot Chelsea galleries include Matthew Marks.

THE NUMBERS: Rentals Studios range from $1,500 to $1,700; one-bedrooms, $1,900 to $2,200; two-bedrooms, $2,600 to $3,500. **Co-ops and condos** Studios range from $150,000 to $219,000; one-bedrooms, $180,000 to $450,000; two-bedrooms, $350,000 and up, according to John Bowe of Stribling Wells & Gay.

STATUS ADDRESSES: Co-ops and rentals London Terrace is a Deco behemoth of an apartment complex that runs the length of 23rd Street between Seventh and Eighth Avenues. LT is known as the "fashion projects": The Olympic-size swimming pool and wood-burning fireplaces have attracted residents like Annie Leibovitz, Todd Oldham, and Debbie Harry. Suzanne Bartsch and David Barton live in the Chelsea Hotel. The Fitzroy townhouses across the street were known as "Millionaire's Row" at the turn of the century. Twentieth and 21st Streets (between Ninth and Tenth Avenues) are the "seminary" blocks, with Federal and Greek Revival townhouses. Edith Wharton was born at 14 West 23rd, and Jack Kerouac and Wallace Stevens lived nearby (art dealer Paula Cooper now lives in Stevens's house). **Condos** The Steiner building (257 West 17th Street) was a printing plant converted into luxury lofts in 1996—and there's a doorman. J. Crew chairperson Emily Woods prefers the Spears building at 525 West 22nd Street. Built in 1852, it was converted to lofts (with doorman) three years ago. 300 West 23rd Street, an Emery Roth prewar Deco building with doormen and porters, is one of the tallest in the area.

DRAWS: Eighth Avenue is the hub for gay life in New York; g and Splash Bar are both high-end gay clubs. The community embraces the enormous GMHC center on West 24th Street. There are gyms galore: The Chelsea Piers sports center is now reasonable ($395 initiation fee, plus $116 per month). The Jeff Vandeberg–designed Chelsea Market is beloved for its slick look and 30 stores selling gourmet food, kitchenware, and flowers, and the excellent wine shop. It was sorely needed; Met Foods on Eighth Avenue "used to be like grocery-shopping in Latvia," says one resident. The new art galleries have spurred a SoHo-style restaurant boom, as well as SoHo-style shopping—the Comme des Garçons clothing store resembles a Richard Serra installation. Dance fans appreciate the Joyce Theatre. The area around Eighth Avenue and 14th Street used to be known as Little Spain, and there are still Cuban restaurants and Spanish-speaking churches here.

DRAWBACKS: The famed 26th Street flea market has lost one lot and is rumored to be losing another; the market is looking to relocate. West of Eighth Avenue in the teens is transvestite-hooker country—and there are sex clubs in the Flatiron-like building in the triangle formed by 14th Street and Eighth and Ninth Avenues. The Vault is at 23rd Street and Eleventh Avenue, but its future is dubious: "Didn't that close?" some locals wonder.

HOT-BUTTON ISSUES: Heavy traffic from the West Side Highway exits at 16th, 18th, and 24rd Streets. The sewers west of Tenth Avenue have an unfortunate tendency to overflow when it rains, flooding basements on the western streets. There's no real park, though there are plans for one on Piers 62, 63, and 64.

CHANGES AFOOT: Sixth Avenue north of 23rd Street is a construction hot zone: 750 Avenue of the Americas, spanning from 24th to 25th Streets, will have retail on the bottom and apartments on top, and will supplant one of the flea market's parking lots. Two other nearby parking lots are also slated for development.

The Mercantile Building at 225 Seventh Avenue will become eighteen floors of condo lofts. There is also a Canadian architecture competition going on, with the big guns speculatively designing a twelve-block corridor from Eighth Avenue to the Hudson.

GRADING THE SCHOOLS: P.S. 11 (320 West 21st Street) is an up-and-coming school with a new principal and greatly improved test scores. The New York City Museum School (333 West 17th Street) is a five-year-old progressive middle school that uses the city's museums as the classrooms. I.S. 70, a lab school on 17th Street between Eighth and Ninth Avenues, is an experimental school with phenomenal test scores.

BAD NEIGHBORS: Nightclubs are a perennial source of aggro because of all the grandfathered cabaret licenses: The Roxy and the Tunnel are Tenth and Eleventh Avenues' bêtes noires, respectively. Limelight, at Sixth and 20th, irks most residents, too, especially after various drug and murder scandals.

MAURA EGAN

Hotshot Brokers • **Ed Ferris at William B. May; John Bowe at Stribling Wells & Gay has been in the neighborhood for twenty years, and though he's not the biggest on volume, as the neighborhood insider, he gets a lot of the good properties, especially the Fitzroy townhouses; Jean Kingman at Kingman Associates (229-9434), working in Chelsea since 1974, does mostly townhouses, lofts, and brownstone co-ops; Susan Moss and Margaret Heffernan of Corcoran.**

Photograph by Robert Wright.

Midtown West

The settlements to the south and west are losing their frontier scruffiness. To the east, buildings—and prices—are going up, up, up.

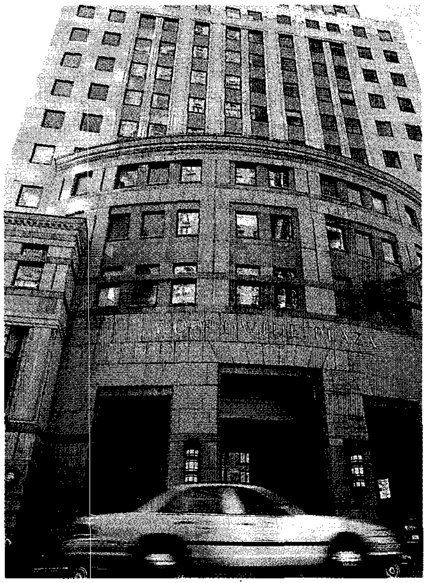
PIONEERING ISN'T AS cheap as it used to be. Michael Findlay, international director of nineteenth- and twentieth-century works of art at Christie's, was one of the first to recognize the charms of SoHo in 1968. But when he and his fiancée wanted to purchase a loft in today's market, they had to go north and west in search of open spaces. The future Mrs. Findlay, painter Victoria Wolfe, is overseeing the transformation of their 4,000-foot prewar co-op loft at 335 West 38th Street from an acting school and theatrical agency to an art studio and spacious home with a 2,000-square-foot living room and a greenhouse kitchen. The sellers were Broadway folk who couldn't decide if they really wanted to move and had been dangling the apartment on and off the market for two years; the asking price was hiked from $595,000 to $995,000 in the process. The broker, Rebecca Gantcher of Douglas Elliman, showed Findlay and Wolfe other apartments, but nothing appealed as much as this one with its "space and light," says Findlay; it has a balcony facing north and windows on all sides.

Demolition began in mid-March, and the couple hopes to be living in the space by the end of May. Findlay says he likes the nonresidential feel of the area (and the fact that the same space in SoHo would cost twice as much). Asking: $995,000. Selling: $865,000. Charges: $1,700. Time on market: on and off for two years.

Hotshot Brokers •
William Barton at Halstead; Margaret Stuart at Stribling Wells & Gay; Paul Spadaro at Ashforth Warburg; Adele Brechner at Douglas Elliman.

THE NUMBERS: Prices range broadly for this very diverse area—between $275 and $650 a square foot, top brokers say. Studios can rent for $1,600, one-bedrooms for $2,300, and two-bedrooms for $4,200.

STATUS ADDRESSES: Rentals Museum Tower, a condo-and-rental hybrid at 15 West 53rd Street, has some prominent tenants. But one resident, an investment banker, complains that *Barrons* won't deliver there. The banker also doesn't like that his forty-second-floor windows don't open. Tenants began moving into the Longacre, a new 26-story, 300-unit building at 305 West 50th Street, at Eighth Avenue, in September. Still available are one-bedrooms, starting around $2,300 a month. Also, 40 West 55th Street, 40 Central Park South, and 240 Central Park South. There are 136 studios above Carnegie Hall (designed by the Dakota's architect, Henry Janeway Hardenbergh), but only 27 are residential, and there's a waiting list, with preference given to artists. **Condos** Al Pacino lives at Central Park Place (actually, 301 West 57th Street)—where a penthouse apartment with what one broker said are views "like I've never seen" is on the market for $3.9 million. The Academy House, at 24 West 45th Street, is a 1901 nine-story building with eight new 1,554-square-foot condo-lofts that are now being marketed at $469,000 to $609,000 and include features like high-speed Internet access, a concierge, and keyed elevators. Newsmaking condos of the century include the Parc Vendôme, at 350 West 57th Street (a bold move westward in the thirties); Trump Parc, at 106 Central Park South (the 1986 gut-renovated former Barbizon Hotel); Metropolitan Tower, at 146 West 57th Street (which upset many residents when it went up in 1985, with its sharp angles and black glass); and Worldwide Plaza, at 393 West 49th Street and 350 West 50th Street—a 1989 period piece on the site of the third Madison Square Garden. **Co-ops** Some of the city's most sumptuous co-ops are inside Hampshire House, at 150 Central Park South (stunning head-on views of the park); the terra-cotta dragon-studded Alwyn Court, built in 1909 at 180 West 58th Street; and the Osborne, an 1885 building at 205 West 57th Street with stained glass by Louis Comfort Tiffany. Gainsborough Studios, at 222 Central Park South, was built for artists in 1905.



LIFE ON THE EDGE: It gets pretty deserted west of Worldwide Plaza on Ninth Avenue.

DRAWS: "It's an ideal place when you have out-of-towners come to visit," says Jessica Cunningham, 28, who's lived in the Premiere, on West 56th Street near Sixth Avenue, for two years. "They go nuts that you're around the corner from Radio City, Carnegie Hall, and FAO Schwarz." Those in search of things more gourmet will find a number of reasonably priced places along Ninth Avenue—like Uncle Nick's—or highfalutin restaurants farther inland like Le Bernardin and Osteria del Circo. Home cooks can find super-cheap vegetables at the Amish Farmer's Market at Ninth and 50th. The city's largest Salvation Army thrift store is on West 46th Street, making it a cinch to furnish that new pad in "TunJav" (Lincoln Tunnel/Javits Center), Clinton, Hell's Kitchen, the Flower District, the Garment Center, "Chelsea Heights"—or whatever other new sobriquet brokers coin to describe the wilds of midtown west.

DRAWBACKS: Some blocks west of Ninth Avenue can feel dangerously deserted and are distant from dry cleaners, shoe-repair shops, and subways. And air pollution is a problem. "We keep campaigning for more trees to absorb odors from Port Authority buses and all that tunnel traffic," said longtime area resident and real-estate agent Margaret Stuart.

GRADING THE SCHOOLS: P.S. 874, called "Midtown West," at 328 West 48th Street, is a small, diverse school very popular with parents, where 75.4 percent of students scored at or above grade level on recent reading tests.

CHANGES AFOOT: The oft-delayed reformation of Columbus Circle is scheduled to be completed by 2003. Most politicos now believe there will be no West Side stadium built here—for the Yankees, the Jets, or anyone else—especially since a lot of big-time developers think a stadium would depress the area's real-estate market by scaring off the champagne-sippers, who won't want to mingle with the beer-swillers. ALLEN SALKIN

(Additional reporting by Barbara Wagner)

Photograph by David Sundberg/Esto.

Central Park West

The view, say some, is better from this side of the Park. The only problem is finding a room.

TIME AND AGAIN: The Dakota on CPW is voted most chic.

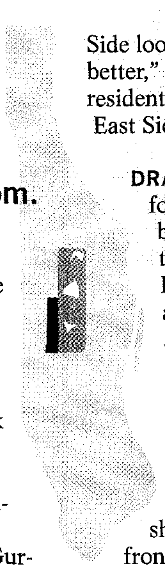
A TOWER APARTMENT WITH AWESOME views in the Eldorado at 300 Central Park West —"it's like living in Lake Como," said a broker—was never officially on the market. "The seller and board president were helicopter-skiing in Colorado when the seller mentioned that she was about to list the apartment with me," recalls Roger Erickson, a broker at William B. May. The board president had friends, an investment banker and his wife who had just had a baby, looking to move from the East Side. The couple called Erickson; he showed them the apartment—a mint restoration of the original Art Deco interiors. "Then we went downstairs," says Erickson, "and under the apartment's awning, negotiated the sale."

Asking: $3 million. Selling: $3 million. Charges: $3,500.

THE NUMBERS: "Prices on Central Park West have made a percentage gain far faster than those on Fifth in the last ten years," says Charles Urstadt of Brown Harris. The average sale price increased from $239,411 in 1996 to $303,105 in 1998, according to Corcoran Group statistics.

STATUS ADDRESSES: Unlike Fifth Avenue, where white-brick horrors break the prewar front, there are no gaps in CPW's historic façade. **Co-ops** The Majestic (115 Central Park West), built in 1930 by Art Deco masters Irwin Chanin and Jacques Delamarre. The Dakota (1 West 72nd Street), so named because when it was built in 1884 it was on Manhattan's northern frontier. **Condos** Donald Trump's 1 Central Park West (at 59th Street), in spite of the hype. Brokers say its amenities, like restaurant Jean Georges, the pool, and a spa, are impressive, as is the service—though, carps one broker, the apartments contain "nothing rooms with not-great finishes." The Beresford (211 Central Park West): terraces, very high ceilings, tower apartments with 360-degree views. Residents include Jerry Seinfeld, John McEnroe, and Helen Gurley Brown and David Brown. The San Remo (145 and 146 Central Park West) has long attracted celebrities. Residents include Steven Jobs, Dustin Hoffman, and Steven Spielberg. **Rentals** The Langham (135 Central Park West): 241 Central Park West; 295 Central Park West.

DRAWS: The park, obviously. "You tend to get more exercise, because you walk east through the park," says one longtime resident. Easy access to Lincoln Center, and restaurants like Café des Artistes and Jean Georges. "People don't realize that the view from the West Side looking east is actually better," says a former CPW resident now living on the East Side.



DRAWBACKS: Scarcity, for one. In the top-tier buildings right now—the Beresford, the San Remo, the Dakota, and 101 CPW—there are only two apartments available. "I think of it as the best beachfront property, and there will never be any more," says broker Donna Olshan. And while beachfront owners hear the roar of the surf, some Central Park West residents are lulled to sleep by a different sound. "On the low floors, you can feel the subway beneath you," says Roger Erickson, a broker at William B. May.

WRONG SIDE OF THE TRACKS: In this neighborhood, it's not about your block but about your floor. "You have to think of whether you clear the trees," says Brown Harris Stevens broker MacRae Parker. There are no bargains until the Upper Nineties.

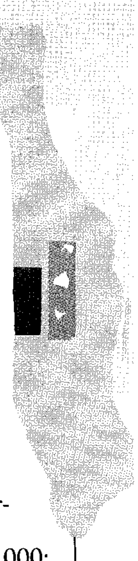
ALEXANDRA LANGE
(Additional reporting by Barbara Wagner)

Hotshot Brokers

• MacRae Parker of Brown Harris Stevens is a fixture; Robby Browne of Douglas Elliman, known for bringing the stars into tough buildings; Linda Stein of Edward Lee Cave. For condos, Dolly Lenz, Sotheby's; Roger Erickson, William B. May.

Upper West Side

They're building lofts on the Upper West Side. But some residents feel it's going to the dogs.



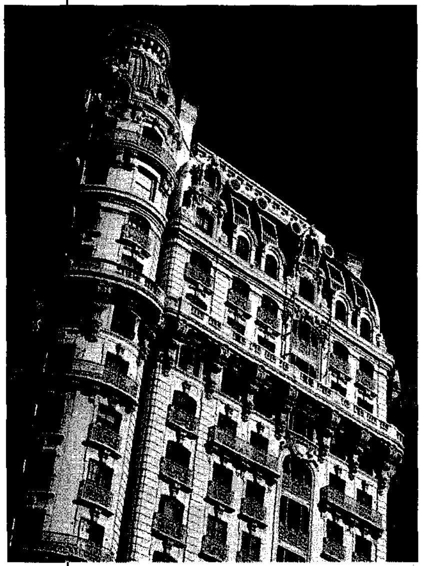
A COUPLE WITH THREE CHILDREN had just completed renovation on their apartment at 40 West 77th Street, overlooking the Museum of Natural History—there are views from every window—when the husband, a businessman, was transferred to Europe for a multiyear stint. During their absence, they decided to rent the apartment through broker Eve Gittelson of Gumley Haft Kleier. Corcoran's Cindy Bernat heard of the listing and rented the apartment to her good friends David Wiggs, the retired El Paso Electric CEO, and broadcast journalist Michele Dabney-Perez. Dabney-Perez got a letter from someone who had been peppering the building's residents with requests to buy. She forwarded the letter to Bernat. Gittelson reported back that the owners were happily ensconced in Europe and would be delighted to sell. Bernat contacted the letter-writer, and after a quick look, he and his wife, who's pregnant, made an offer. The buyers' baby will be able to watch his or her first Thanksgiving Day parade from the windows. Asking: Never on market. Selling: $2,575,000. Charges: $3,239.

THE NUMBERS: According to the Corcoran Group, the average sale price on West End Avenue and Riverside Drive has risen from $326,000 in 1996 to $427,000; on the West Side from 60th to 79th Street, from $391,000 to $598,000; and on the West Side from 79th to 96th Street, from $397,000 to $545,000.

Photograph by Russell Kaye.

$139,622; and on the West Side from 79th to 96th Street, from $72,790 to $107,982.

STATUS ADDRESSES: Co-ops 15 West 81st Street, designed by Emery Roth; 44 West 77th Street, a Gothic pile with double-height ceilings; 90 Riverside Drive, 50 Riverside, 110 Riverside, 175 Riverside—great views and stable, well-designed buildings, million-dollar price tags; 610 West End Avenue has "wonderful details, very grand rooms, incredible duplexes," says William B. May vice-president Curtis Jackson; 300 West End is known for its huge, rambling apartments. **Condos** 1 Lincoln Square (150 Columbus Avenue, between 66th and 67th Streets); Grand Millennium (1965 Broadway, between 66th and 67th Streets); Park Millennium (101 West 67th Street) is considered the best of the three Millennium buildings—Natasha Richardson and Liam Neeson just moved in here; 160 West 66th Street (3 Lincoln Center); the Copley (2000 Broadway, at 68th Street); the Alexandria (201 West 72nd Street); Park Belvedere (101 West 79th Street). **Rentals** South Park Tower (124 West 60th Street) and the Concerto (200 West 60th Street).



BROADWAY, BABY: The Ansonia.

Hotshot Brokers • **Phyliss Koch of Phyliss Koch Real Estate—she's been doing it forever and has her own niche market; Deanna Korey of Halstead.**

COMING SOON: Liberty Warehouse (43 West 64th Street). Better known as the building with the miniature Statue of Liberty on top, this condo will be the first loft building on the Upper West Side. It has huge 2,000- to 4,000-square-foot spaces and lots of penthouses and balconies. The 28 units will all cost $1 million and up, says Corcoran Group broker Pamela Liebman. Available for occupancy in late 2000. Trump Place (on the Hudson), a 72-acre property that, when complete, will have sixteen buildings. Two of them, the condo building 200 Riverside Boulevard and rental property 180 Riverside Boulevard, are complete, and the developer will break ground for two more within the year. "I'm building the streets, I'm building the sewer systems, I'm building everything," Trump says of the former rail yard, a source of controversy for a decade.

GRADING THE SCHOOLS: P.S. 87 (77th Street between Columbus and Amsterdam Avenues) is considered "the jewel of District 3," and parents from outside the school's district jockey to get their kids in; Manhattan School for Children (West 109th Street, within P.S. 165) was founded seven years ago by parents who wanted to keep their hands on their kids' education, and the touchy-feely atmosphere of nursery school; Columbus Academy (100 West 77th Street) is an alternative school in which foreign-language study (and art history) are mandatory.

DRAWS: Culture: Lincoln Center, the Museum of Natural History, art films at Lincoln Square Cinemas or the Walter Reade Theater, blockbusters at the dizzying Sony Lincoln Square. Groceries: Fairway, Citarella, and Zabar's are perhaps the greatest grocery all-star team ever assembled. Plus easy access to Riverside and Central Parks.

DRAWBACKS: "Everyone gets so involved on the Upper West Side," kvetches one resident. That means any problem can turn into a pitched battle. A selection of hot-button issues:

Disneyfication. The school buses parked on Columbus and Amsterdam near the popular Museum of Natural History disturb merchants and neighbors, who feel the vehicles are a sign of the museum's aggressive expansion. Lower down, residents near the Sony Lincoln Square report similar problems with buses of kids going to the IMAX theater—and the weekend hordes going to the multiplex. "I don't think we'd like to be a regional mall," says one longtime resident. Columbia students do pub crawls down Amsterdam, where bars join together to issue tickets for all-you-can-drink evenings.

Dogs. "Dog owners want dog runs in Riverside Park, Central Park, and Theodore Roosevelt Park (around the Museum of Natural History), and everybody else doesn't," says one pet-free resident. "It's just a huge, huge emotional issue around here."

ALEXANDRA LANGE

(Additional reporting by Barbara Wagner)

Harlem

Rich in townhouses, poor (until now) in retailers, Harlem is ready for its close-up.

DONNA BARREIRO DECIDED IT WAS time to trade in her one-bedroom co-op with a wraparound terrace on East 14th Street for space—and a garden.

She first shot off in the direction of Brooklyn, where she was shocked by brownstone prices. "I didn't like traveling that far and paying that much," says Barreiro, a nurse anesthetist at Memorial Sloan-Kettering.

Ads in the *Times* lured Barreiro uptown, where elegant row houses dispelled the notion that Harlem was synonymous with crime and poverty. Broker Lana Turner had just gotten a listing for a four-story brownstone at 252 West 137th Street with two rental units. Barreiro was thrilled with the tree-lined block, "beautiful on both sides—a stone's throw from Striver's Row." And she was "floored" by the turn-of-the-century detail: elaborate moldings, seven fireplaces, and a parlor with Greek-style columns. She moved in last August. "It's quite a community," said Barreiro. "People are friendly. Everyone is out sweeping the front of their houses." Asking: $375,000. Selling: $360,000. Time on market: three weeks.

Hotshot Brokers
• Willie Kathryn Suggs, who is ubiquitous in Harlem, sold a house in January for a new high of $650,000. Sherman Edmiston Jr. is a well-connected independent. Lana Turner at Denise Shaw Esq. is known for her customer service, including plenty of hand-holding.

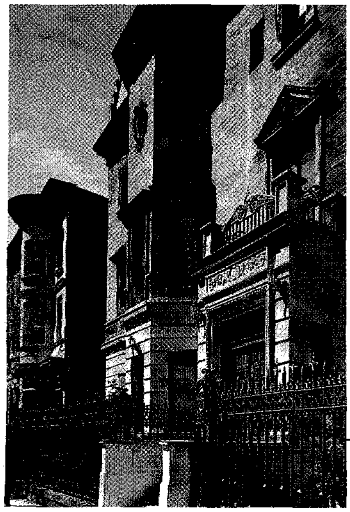
THE NUMBERS: Average sales are $85,000 for one-bedrooms; $122,000 for two-bedrooms; $500,000 for townhouses.

STATUS ADDRESSES: Townhouses Hamilton Heights is a picturesque blend of brownstones, limestone townhouses, and brick buildings constructed between 1886 and 1906. The landmark district runs between St. Nicholas and Amsterdam Avenues, from 140th to 145th. "That's our Sutton Place," says broker Willie Kathryn Suggs. District residents include *NYPD Blue*'s Tamara Tunie and the Reverend Calvin Butts. After Hamilton Heights, the most sought-after address is Striver's Row—West 138th and 139th between Adam Clayton Powell and Frederick Douglass Boulevards.

Photograph by Michael Melford/The Image Bank.

Since the twenties, these Victorian houses have attracted Harlem's top black professionals—hence the nickname. Jazz bassist Buster Williams lives here, as does DC Comics editor-in-chief Jeannette Kahn. Bob Dylan owns a house, but hasn't come around in years. Mount Morris Park Historic District boasts Victorian homes with marble columns and vestibules bordering a hilly, scenic park; the strip was built by white bankers at the turn of the century aiming to outdo Fifth Avenue. **Rentals** Nos. 19, 53, and 63 Hamilton Terrace, in the Hamilton Heights Historic District. Lenox Terrace, a postwar development from 135th to 132nd Streets between Fifth and Lenox—each apartment has a terrace, and there are doormen, parking, and large galley kitchens; Rep. Charles Rangel lives there. The Graham Court, which takes up half the block of Seventh Avenue between 116th and 117th; apartments have fireplaces, butler's pantries, and maid's rooms. **Co-ops** The Garrison, at 435 Convent Avenue, was built in 1910 and has been managed by black residents since 1929. The River Arts, 159-00 Riverside Drive between 158th and 161st Streets, is a postwar with generous apartments and lovely river views. **Condos** The St. Charles Condominiums, on Frederick Douglass Boulevard from 136th to 138th Streets, are duplexes that look like row houses and were built to mimic the pale-yellow counterparts on Striver's Row.

HARLEM'S SUTTON PLACE: Hamilton Terrace, near 144th.



WRONG SIDE OF THE TRACKS: It's block-by-block: The worst are Bradhurst Avenue, 145th Street to 155th; a smattering of blocks along Frederick Douglass Boulevard, from 140th to 155th; and along the Park Avenue train trestle from 125th to 132nd.

GRADING THE SCHOOLS: Mott Hall School and A. Philip Randolph High School are among the city's top scorers. Parochial schools Rice High School and Our Lady of the Lord get high marks.

DRAWS: "Drop-dead gorgeous" townhouses on leafy residential streets at what may be the last bargain prices in the city. "I never imagined anywhere in New York could be this peaceful," said ophthalmologist Eli Avila, who bought a fourteen-room mansion on Hamilton Terrace for $650,000 in January: "The neighbors are pleasant; the block association is strong."

DRAWBACKS: Lack of city services, particularly sanitation, in certain sections; scattered vacant buildings and lots; saturation of social-service programs for the mentally ill, homeless, and drug users.

CHANGES AFOOT: Development is rife on 125th Street, including a giant Pathmark supermarket opening April 30. The Harlem USA Mall, with multiplex, Disney Store, Old Navy, and restaurants, opens in December. Condos include nice ones at 145th and Bradhurst and Eighth Avenue at 120th Street.

HOT-BUTTON ISSUES: Tense relations with police; drug trafficking; idling buses filled with European tourists choking up quiet streets.

BAD NEIGHBORS: Residents are battling the Fortune Society's plans to install a residence for men released from prison (including pedophiles) on Riverside Drive and 140th Street. That's right across from a playground.

PAMELA NEWKIRK

Carnegie Hill

The boundaries between the millionaires' row on Museum Mile and nearby Yorkville are blurring.

"I CAN'T LOSE ON THIS: Even if the market goes down, I'll be able to rent this place out for more than I pay in mortgage," says the buyer of this two-bedroom condo in the ten-year-old Gotham at 170 East 87th Street. She'd sold her Virginia home for $150,000 when she was relocated by her company to the Upper East Side. "Paying five times as much and getting half as much space is quite a shock," she says, "but this is New York." Asking: $515,000. Selling: $495,000. Charges: $550. Time on market: two months.

THE NUMBERS: Between 1996 and 1998, the price of a two-bedroom rose from $465,000 to $625,000, and the price of a single-family townhouse rose from $1.8 million to $2.7 million. (Source: the Corcoran Group.)

STATUS ADDRESSES: Co-ops 1088 Park Avenue, built around a carefully planted garden, is known for its strong sense of community; 1107 Fifth Avenue, where Ralph Lauren lives; 1120 and 1125 Fifth Avenue are both rich in architectural detail. 1220 Park (at 95th) was designed by Rosario Candela, and is known for its large, beautifully proportioned rooms. "That whole little row is a sort of quiet millionaire's row. Old New York money lives up there," says Halstead's Rosemarie Deane. 14 East 90th Street and its twin, 17 East 89th, are also attractive prewars for families, made more so by their low maintenance.

At the eastern edge of the East Side, 10 Gracie Square is a top co-op. Built in the twenties, the building has duplexes with views of the East River. Across the street, 120 East End Avenue, built by Vincent Astor as a co-op in 1931. **Condos** 40 East 94th Street (Carnegie Hill Towers); well-maintained 1049 Fifth has views of the Park. **Rentals** 12 East 88th Street; 1225 Park Avenue (95th); 200 East 94th Street (Carnegie Park).

DRAWS: It's museum territory up here (the Guggenheim, the Jewish Museum, the Cooper-Hewitt, etc.) and also private-school territory (Dalton, Nightingale-Bamford, St. Bernard's, St. David's, Spence). Plus Brearley and Chapin towards the East River. Nannies swing by the Million Dollar Deli with their charges—the Korean owners know all of the penny-candy-buyers by name. Moms congregate at Timothy's and Wicker Gardens after dropping their children off at school.

DRAWBACKS: The scariest crime problem is the East Side rapist; a significant number of the rapes have occurred on 88th to 90th Streets, between Lex and Second Avenues. Then there are the skeezy Yorkville frat bars on Third and Second Avenues . . .

GRADING THE SCHOOLS: While P.S. 6 is one of the best elementary schools in town, P.S. 158 and P.S. 183 are more than adequate. Hunter College High School, between Park and Madison on 95th, is a top school, specializing in the humanities, on par with Stuyvesant and Bronx Science.

JOE LAURIA
(Additional reporting by Barbara Wagner)

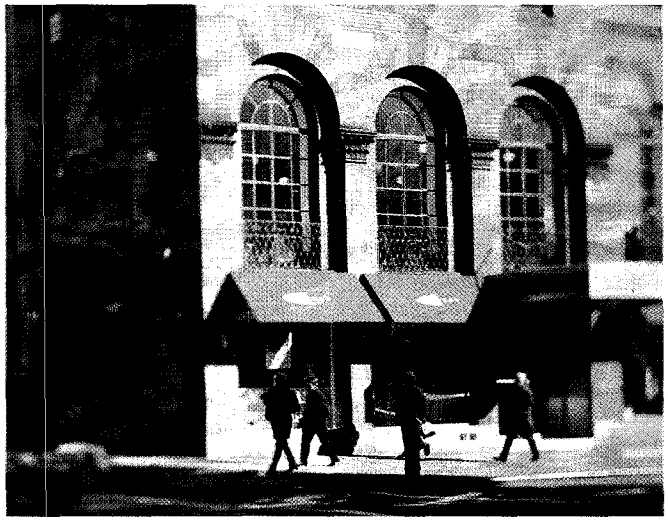
Hotshot Brokers • Sharon Baum at Corcoran; Cornelia Eland at Stribling, Wells & Gay; Daniela Cunen, at Douglas Elliman, lives and sells a lot at 1185 Park; Mary Rutherford and Edith Tuckerman at Brown Harris Stevens; Jane Connon at Edward Lee Cave.

Photograph by Robert Wright.

Upper East Side

Staid townhouses or glitzy towers? Which is the real East Side?

WHAT IF YOUR DREAM HOUSE came pre-furnished? It happened to newlyweds Stephen and Joelle Soleymani, walkup-dwellers who longed to live in the Saratoga, a doorman-and-elevator building at 330 East 75th Street. They were swept away by a two-bedroom, two-bath 1,250-square-foot condo whose owner, an interior designer, had gone to town with custom furniture, marble bathrooms, extra storage space, and built-in bedside tables. That the apartment was decorated to the couple's taste "really made our lives easier," says Stephen. Broker: Karen Adler and Marci Williams (Douglas Elliman). Asking: $595,000. Selling: $482,000. Taxes and common charges work out to $1,300 per month. Time on market: six months.



PUMP YOU UP: The Equinox Gym at the refurbished Barbizon Hotel.

THE NUMBERS: Condo/co-op highs are just above $1,000 per square foot. On the low end, a 600-square-foot one-bedroom on York runs about $180,000, or $300 per square foot.

STATUS ADDRESSES: Townhouses: Bill Cosby and duty-free king Robert Miller own digs on East 71st Street between Fifth and Madison Avenues. Edgar Bronfman Jr. and Bobo Rockefeller have houses on East 67th Street between Fifth and Madison. For big trees and bigger tabloid caché, there's East 64th Street, home of Ivana Trump, Donatella Versace, and the battling Wildensteins (though Alec hasn't shown his face since the courts took an interest in his affairs). **Co-ops** 19 East 72nd Street houses architect Richard Meier. 4 East 66th Street is known for its eighteen-room full-floor apartments with park views and for residents Veronica Hearst, Sid and Mercedes Bass, Paul Allen, and Allen (Ace) Greenberg. **Condos** Crown Prince Pavlos of Greece and his wife Marie Chantal-Miller own at 45 East 80th Street, as does Dan Rather. **Rentals** The Solow townhouses (222–242 East 67th Street) rent for between $10,500 and $12,500 a month. The 42-story Savoy (200 East 61st Street) is a condo building that rents studios for as much as $3,000 a month.

COMING SOON: Apartments at the Robert A.M. Stern–designed Chatham (188 East 65th Street) are priced from $600,000 to $6 million. In late summer, the former Westbury Hotel (15 East 69th Street) will open 47 two- to five-bedroom condos with coffered ceilings, priced from $1.4 million to $6.7 million. 90 East End Avenue (at Gracie Square) is the first new construction on East End Avenue in more than a decade. Other newbies include 145 East 76th Street, 22 oversize luxury condos, opening in late spring; the Empire (188 East 78th Street), 77 condos, many with skyline views; the Impala, designed by Michael Graves; the Seville (300 East 77th Street); Wellington Tower (350 East 82nd Street); and Century Tower (400 East 90th Street).

DRAWS: Nightlife doesn't overwhelm the neighborhood: Bars on Third, Second, and First Avenues are for suits in their twenties; higher-tax-bracketeers get frisky in the bar in the Mark hotel and at La Goulue; Ivana has been known to hang at Serafina's Fabulous Pizza. And with virtually every top hospital in America located nearby, living here can be reassuring.

DRAWBACKS: The Lexington Avenue line will stay overcrowded until the Second Avenue line comes, which won't be soon. Neighbors moan about horn-honking (the condo-remodeling boom clogs side streets with vans), a dearth of supermarkets along York Avenue, and—*oh* yes—a glut of tall residential buildings: "Block after block of them looks like Miami Beach," says Barry Schneider, chairman of Community Board 8.

GRADING THE SCHOOLS: P.S. 158 at 1458 York Avenue and P.S. 6 on 81st Street at Madison Avenue both are highly regarded. Of course, it's a private-school Mecca—Brearley, Browning, Buckley, Chapin, Dalton, etc.

CHANGES AFOOT: Later this year, the tiled-roof, vaulted space under the Queensboro bridge will be morphing into Bridgemarket, a 98,000-square-foot, $24 million mall with a landscaped plaza and a fountain.

JOE LAURIA

(Additional reporting by Barbara Wagner)

Hotshot Brokers • The Fifth Avenue brokers; Ralph Krueger and Carrie Chiang at Corcoran; Lila Stone, Brucie Boalt, and Patricia Patterson at Sotheby's; for townhouses, Leslie Garfield. Alice Mason, the grande dame of East Side real estate, has lost brokers, but she's still entertaining—her next dinner is for Jimmy Carter.

Fifth/Park

The rich are different from you and me—they live on Fifth.

AN ELEVEN-ROOM APARTMENT owned by Fereydoun Hoveyda, a former Iranian ambassador to the U.N., that takes up the entire fifth floor at 755 Park Avenue was sold recently to a Wall Street investment banker and his family for $2.1 million. The price is low for the size and location because "it needed everything known to humanity," says Laurance Kaiser, president of Key-Ventures, who represented the buyer, "including wiring, a new kitchen, bathrooms, and new windows." Time on market: three months.

THE NUMBERS: Prices here haven't been rising as swiftly as in other parts of the city, say Corcoran brokers. But that's because they're sky-high already: The average co-op sale on Fifth last year was $1,900,000.

STATUS ADDRESSES: Co-ops In a neighborhood jam-packed with

Photograph by Robert Wright.

Hotshot Brokers • **Edward Lee Cave; Corcoran Group's Sharon Baum; Neil Gallagher of Brown Harris Stevens; Robby Browne of Douglas Elliman; Dolly Lenz at Sotheby's International; Patricia Burnham; Michelle Kleier at Gumley Haft Kleier.**

good buildings, those designed by Sicilian architect Rosario Candela in the twenties and thirties are considered, by superrich acclamation, the best. "How far ahead was an architect like Candela," says the Corcoran Group's Emilie O'Sullivan, "who created a bath with a dressing area? And a tub and a shower and an oversize sink?"

The elegant limestone pile at 960 Fifth Avenue, built by Candela in 1928, is home to art dealer Robert Ellsworth; Ann Bass; Edgar Bronfman; and Toys 'R' Us CEO George Lazarus. 720 Park Avenue is another Candela building loosely based on an Italian Renaissance palazzo, now occupied by the likes of Louise and Henry Grunwald; PaineWebber CEO Donald Marron; Barnes & Noble CEO Leonard Riggio; and James Marcus, former chairman of the Metropolitan Opera, and president of the co-op board. 740 Park is a 1930 Candela and is said to have the highest ceilings and widest halls on Park. Residents include Florence and Harry Wang (Vera's parents) and Saul and Gayfryd Steinberg. 820 Fifth Avenue is home to the toughest co-op board; it has its own generator—just in case. 834 Fifth, another Candela, takes up most of its block (residents: Al Taubman, Laurence Rockefeller, and John Gutfreund). While Brooke Astor, Pat and Bill Buckley, Vera Wang, Claudia Cohen, and Laura Steinberg Tisch live in the Candela at 778 Park, the board is not supposed to be as tough as others. **Condos** 817 Fifth, a 1925 building with huge floor-through apartments; is the building where Steve Wynn bought after he was encouraged not to apply at 825 Fifth and 25 Sutton Place. 610 Park Avenue, formerly the Mayfair Hotel, has been converted into 70 "prewar" apartments, with Restaurant Daniel downstairs and butler service. "As a top condo, this is just a given," says a broker. No. 838 Fifth Avenue, former headquarters of the Union of American Hebrew Congregations, is being converted into twelve units by A. Alfred Taubman, chairman of Sotheby's. And Carroll Petrie's currently in a bidding war for a $3.6 million apartment (which is being rented by diamond dealer Maurice Tempelsman) at the Sherry Netherland.

GRADING THE SCHOOLS: P.S. 6 at 84th Street and Madison is one of the best public elementary schools in the country. It's ranked third in the area, with 93.4 percent of students reading above grade level.

DRAWS: Central Park, the Children's Zoo, the shops (and celebrity street life) on Madison Avenue; the Metropolitan Museum, the restaurants (Le Bilboquet, Aureole, etc.). Ubiquitous doormen discourage street crime and keep the sidewalks spotless by hosing them down every morning.

DRAWBACKS: Parades down Fifth tick some residents off. "They don't like the hoi polloi coming in," says one broker. And (obviously they don't have much else to complain about) the winds on Fifth Avenue off the park annoy some residents. "When I'm working with a client on Fifth Avenue," says one Stribling broker, "I wear my long fur coat." JOE LAURIA

Midtown East

Luxe stores, restaurants, and residences (just don't bring the kids).

LADDERS AND STAIRS CAN be fun! The semi-retired Florida-bound seller had blocked wonderful fifteen-foot-high built-in bookcases with ugly shutters. But the buyers—young professionals so famous that to name their industry would destroy their privacy—are considering ripping out the shutters and installing sliding library ladders in the soaring room. The original wide-plank oak floors will stay. Ten minutes after the couple's offer was accepted, a higher bid came in. But the owner kept his word and the deal closed last week. Asking price: $535,000. Selling: $535,000. Charges: $1,863. Time on the market: Six and a half months.

THE NUMBERS: Condos and co-ops are selling at a wide range of prices ($365 to $750 per square foot), and luxury units have reached heights that make some think the market could be peaking—$1,800 to $3,000 per square foot, according to developer Arthur Zeckendorf.

STATUS ADDRESSES: Condos Folks love to live in towers around here. Start with Olympic Tower, at 645 Fifth, the shiny, tall rectangle that was instrumental in bringing residential housing back to the area. Five blocks north at 721 Fifth Avenue and 56th Street is Trump Tower. Architect James Stewart Polshek won an award for his glass-and-aluminum design of 500 Park Tower. The well-balconied Dag Hammarskjold Tower, at 240 East 47th Street, is still sharp at age 15. Dawn Mello, David Copperfield, and Claudia Schiffer live at the Galleria, at 117 East 57th Street. **Co-ops** Sutton and Beekman Places have some of the most regal buildings in the city, and residents like Mario Cuomo, Henry Kissinger, Bill Blass, and Charlotte Ford. Still, the days when these were *the* addresses are gone since the mid-century ascension of Park Avenue. Buildings designed by Rosario Candela are Nos. 4, 14, 25, and 30 Sutton Place and No. 2 Beekman Place. One Beekman was built by John D. Rockefeller for his family and is now home to S. I. Newhouse. **Rentals** Doorman buildings constructed in the seventies and early eighties (and renovated in the nineties) include Rivertower, at 420 East 54th Street; the Bristol, at 300 East 56th Street; and the Bamford, at 333 East 56th Street.

DRAWS: The dream of Effingham Sutton, who struck it rich in the California gold rush, to make Sutton Place a cushy enclave, is still coming true. The neighborhood gift shop is Bloomingdale's—with Bergdorf Goodman, Tiffany, and Bendel's as backups. Power lunchers dine at Le Cirque, Harry Cipriani, '21,' and the Four Seasons.

DRAWBACKS: The western edge lacks basic services—like Chinese-food deliveries after 8 P.M. The eastern edge is far from Central Park. The area has traditionally skewed older, and many people now moving in are empty-nesters.

GRADING THE SCHOOLS: The renowned High School of Art and Design is at 1075 Second Avenue. P.S. 59, at 228 East 57th Street, is the only public elementary school (67 percent read at or above grade level).

BAD NEIGHBORS: The Queensboro Bridge is busy 24/7, creating hellish traffic.

ALLEN SALKIN

(*Additional reporting by Barbara Wagner*)

Hotshot Brokers • **Norma Hirsh of Douglas Elliman is the "Queen of Sutton Place." Independent Llewelyn Carroll is also a veteran of the far East Side. Nancy Packes of the Feathered Nest specializes in rentals. Eloise Johnson of Halstead knows Park Avenue. Mika Sakamoto of American Real Estate Group handles many foreign buyers.**

Murray Hill

Along with the two Bays—Kips and Turtle—it's getting younger.

DARYL OBERT, 28, AND LAUREN Denapoli, 24, were living together in a noisy West Village rental while looking for a small place to buy, preferably a quiet one. Jennifer Geller, their broker, proposed a new neighborhood. She knew of a 1,100-square-foot co-op loft in a converted factory on East 46th Street. Although "all of our friends are downtown, this was an undisputedly beautiful space," Obert says, and with the rent money they'll save, they're buying a car to drive downtown to socialize. Asking: $280,000. Selling: $255,000. Charges: $1,060. Time on market: three months.

GOOD NEIGHBORS: Townhouses on 39th Street in Murray Hill.

THE NUMBERS: Rentals Studios from $1,200 to $1,700; one-bedrooms, $1,900 to $2,600; two-bedrooms, $3,000 to $4,000. **Co-ops** $175,000 to $240,000 for one-bedrooms; $350,000 to $450,000 for two-bedrooms. **Condos** $265,000 to $350,000 for one-bedrooms; $500,000 to $600,000 for two-bedrooms. (Source: Coldwell Banker Hunt Kennedy)

STATUS ADDRESSES: Co-ops The twenty townhouses on 48th and 49th Streets between Second and Third Avenues, with a landmarked common garden between them (Stephen Sondheim owns one); Tudor City, Second Avenue from 41st to 43rd Streets, with stellar views, Gothic styling, and tiny rooms; the Carlton Regency, at 137 East 36th Street; John Murray House, at 220 Madison Avenue; 860 and 870 United Nations Plaza. **Condos** The Corinthian (330 East 38th Street); the Griffon (77 Park Avenue, at 39th); the Horizon (37th Street and East River Drive); Sterling Plaza (255 East 49th); the Churchill (Second Avenue at 40th). **Rentals** Eastbridge Landing (377 East 33rd Street); Paramount Tower (240 East 39th Street); and Windsor Court (155 East 31st).

CHANGES AFOOT: Trump World Tower (845 United Nations Plaza). The Donald is busy getting the highest residential building in the world finished by 2001; more than a quarter of the units have already sold.

GRADING THE SCHOOLS: Parents scramble to get their kids into P.S. 116, the Mary Lindley Murray School (210 East 33rd Street). Turtle Bay residents qualify for P.S. 59 (228 East 57th Street), where reading scores are climbing.

HOT-BUTTON ISSUES: Trump World Tower—even Walter Cronkite has joined the opposition. Also controversial is a 3,100-seat movie theater at Kips Bay Plaza (First Avenue between 30th and 32nd Streets).

DRAWS: The neighborhood, once considered antediluvian, has become a draw for young professionals. "Seeing kids and strollers is a real change for the neighborhood," says a twenty-year resident. "You used to see only 2,000-year-old women with walkers." *Mademoiselle* editor-in-chief Elizabeth Crow likes the neighborhood feeling. "It's unpretentious, warm, and friendly," she says. "My block alone has a glossy high-rise, a public school, a Tammany clubhouse. It has historical resonance, but it's not precious." Locals swear by Todaro Brothers market ("as good as Balducci's") and cheesecake from Clover Hill deli. An influx of students has brought Starbucks and bars to Second Avenue.

DRAWBACKS: Rush-hour traffic at the Midtown Tunnel and, near the river, ambulance sirens en route to Bellevue.

ALEXANDRA LANGE
(Additional research by Barbara Wagner)

Hotshot Brokers • **Burt Rubin of Ashforth Warburg; Paula Schott of William B. May; Dan Berman of Bellmarc; Lawrence Meyers of Caldwell Banker Hunt Kennedy; Estelle Meister of Heron Residential.**

East Twenties

Deco details and access to the hottest neighborhoods.

SEPARATE BUT EQUAL: THAT WAS the motto for this gay magazine publisher and his friend, a Website producer who is a lesbian. They required two bedrooms far apart, with a shared living space. Corcoran Group broker Jane Cibener worked out an ideal arrangement—a studio and one-bedroom grafted together to create a two-bedroom, two-bath, 1,250-square-foot home. The new apartment, in Gramercy House, a 1928 Blum brothers Art Deco building at 235 East 22nd Street, overlooks an interior garden courtyard. Tray ceilings, hand-painted bathroom tiles, and bordered parquet floors lend an old-world charm. But the apartmentmates have hired architect Elizabeth Odonnell and are planning a few modern touches—such as a media den. Asking: $365,000. Selling: $360,000. Charges: $1,160. Time on market: one month.

THE NUMBERS: Rentals Studio, $1,600; one-bedroom, $2,700; two-bedroom, $3,200; three-bedroom, $3,500. **Sales** Studio, $118,000; one-bedroom, $239,000; two-bedroom, $449,000; three-bedroom, $750,000; loft, $656,000. (Source: The Corcoran Group)

STATUS ADDRESSES: Rentals Manhattan Promenade (344 Third Avenue, at 25th Street), Windsor Court (155 East 31st Street), Rutherford Place (305 Second Avenue, near 18th Street). **Co-ops** Gramercy House (235 East 22nd Street). 140 East 28th Street is a Bing & Bing prewar. Park Avenue South Tower (425 Park Avenue South, at 28th Street) is a doorman-loft building—a rarity in the neighborhood. **Condos** The Gramercy Park Habitat (205 East 22nd Street) is the only other loft building with a doorman in the vicinity. The Future (200 East 32nd Street) has black glass windows and slender white terraces.

Photograph by Robert Wright.

DRAWS: It's a good jumping-off point to just about anywhere. And cabs are never a problem. It's also near Union Square, Stuyvesant, Gramercy, and Madison Square parks; the latter has a dog run. Well-maintained subsidized housing abounds, including Peter Cooper Village and Stuyvesant Town. Waterside Plaza, a Mitchell-Lama project on FDR Drive and 25th Street, has great river views.

DRAWBACKS: "Anything on First Avenue from 23rd Street north is desolate though safe," says attorney Dimitri Barnstein, a four-year resident. Second Avenue where the Queens-Midtown tunnel lets out is shadowy and lonely. People living on First and Second Avenues have to cope with the frequent whine of ambulance sirens on their way to nearby hospitals.

BAD NEIGHBORS: The homeless who loiter near the shelter on East 29th Street and the drug addicts around Bellevue are chronic panhandlers. The 13th Precinct police officers double-park their personal cars and even park on top of the curb on East 21st Street. The SRO Kenmore Hotel on 23rd Street was raided two years ago by the Feds for prostitution and drugs, and it's still a little seedy. Second Avenue around 29th and 30th Streets is somewhat rougher around the edges than the rest of Kips Bay.

GRADING THE SCHOOLS: Top area private schools include Epiphany, a Catholic school with buildings on 22nd Street and 28th Street; Friends Seminary, on Third Avenue and 16th Street; and the U.N. International School, on FDR Drive and 25th Street. The top public elementary schools include P.S. 116 and P.S. 40.

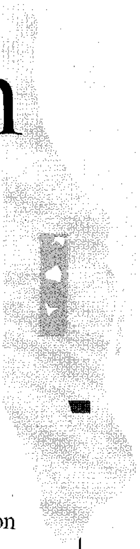
ANNA RACHMANSKY

Hotshot Brokers

• The real-estate queens of the Twenties are Jane Cibener of the Corcoran Group and Linda Fenn of Douglas Elliman. Flat Iron Real Estate's Suzanne Stern is a name that comes up a lot.

Gramercy/Flatiron

Where Edith Wharton meets club kids—and everyone comes to eat.



PEOPLE DON'T USUALLY PLUNK down half a million dollars–plus for an apartment they've never set foot in. But empty-nesters Sam and Stephanie Lebowitz had already moved into Madison Green, at 5 East 22nd Street, as renters early last year. Sam, an industrial designer who'd rented office space in the area since the seventies, watched its transformation from a "wasteland" into a habitat for 24/7 hipsters.

When the bankruptcy court in Albany chose resident broker Barbara Licalzi to help sell an 1,100-square-foot two-bedroom, two-bath condo on the twenty-eighth floor, the agent notified the Lebowitzes—along with about 600 other people. Of the 20 or 30 buyers who responded, most disappeared upon learning that the deal had to be cash and sight-unseen. But the Lebowitzes were flush, having sold their house in Clinton Hill. They liked the neighborhood and the building and wanted to be on a higher floor. And they knew they were going to gut the kitchen and bathroom, no matter what. Selling price: $545,000. Charges: $560. Taxes: $4,400.

HEAVEN'S GATE: Everyone wants a key to the genteel private park.

THE NUMBERS: Average recent sales: studio, $119,000; one-bedroom, $252,000; two-bedroom, $494,000; three-bedroom, $820,000; loft, $842,000, according to the Corcoran Group.

STATUS ADDRESSES: Co-ops The choicest buildings around the famed locked park are 34 Gramercy Park East and "One Lex" (where Winona Ryder lives), on the corner of Lexington and the park. In Flatiron: 21 East 22nd Street is a hot co-op with smallish units. **Condos** 7 Gramercy Park West, where Julia Roberts lives, is also desirable; it's the only condo on the park.

There's plenty of movement in Flatiron to the west, where industrial hives have been transformed into expensive lofts. If one must forsake Gramercy gentility for Flatiron funkiness, brokers say the place to live is Fifth Avenue—specifically the co-ops at 73, 105, 131, and 140 Fifth; 280 Park Avenue South is also a tony condo address. And 5 East 22nd, the Lebowitzes' new home, wins raves for its location and views of Madison Square Park. The Gorham, at 889 Broadway, is a historic building designed by architect Edward H. Kendall.

DRAWS: "This is really the ideal location for someone who works in midtown and likes to socialize downtown," says Stephanie Pomboy, a 30-year-old institutional sales VP. Cabs are plentiful, and three subway lines stop in the area. Destination restaurants are legion—Eleven Madison Park, Patria, Campagna, the Blue Water Grill, and so on. The city and a local business group are spending $5 million to spruce up Madison Square. The Union Square Greenmarket is a foodie mecca. Paragon sporting goods is close by, as is ABC Carpet & Home. The area's also something of a little Broadway, with the Union Square and Daryl Roth theaters.

Finally, there's that lovely fin de siècle architecture—not just Daniel Burnham's much-photographed Flatiron Building but the MetLife and New York Life buildings on Madison, Gramercy Park's brownstones, and the cast-iron palazzi that line the avenues.

DRAWBACKS: The Union Square subway station is a decrepit labyrinth, good grocery stores are in short supply, and apartments aren't particularly affordable. The nightclub epidemic, with its attendant rowdiness, is most pronounced on 19th through 22nd Streets between Fifth and Sixth Avenues.

CHANGES AFOOT: New residential construction along Sixth Avenue just below 23rd Street and also above it (known as "north Flatiron" to hard-selling brokers) will add to congestion. So will the completion of a new Baruch College building at Lexington and 24th Street.

ERIC HERMAN

Hotshot Brokers • **Gloria Johnson of Stribling, Wells & Gay is the Gramercy Park guru. Suzanne Stern of Flat Iron Real Estate, Susan Moss of the Corcoran Group, Ogden Starr and Linda Fenn of Douglas Elliman, Deborah Borenstein at Deborah Borenstein Real Estate, as well as Barbara Licalzi of Halstead.**

Photograph by David Sundberg/Esto.

East Village

The East Village parties on—at higher price points.

"THIS TYPE OF PROPERTY exists only in the East Village," says Corcoran Group V.P. Gabriella Winter of the apartment she recently handled in a converted synagogue (with original stained glass) at 242 East 7th Street. The 1,500-square-foot two-bedroom was sold in October to a couple who needed a place for a daughter moving back to New York after finishing college. The mother, a graphic artist, made up her mind on the spot to buy the apartment even though the daughter had yet to see the sixteen-foot ceilings, hardwood floors, and the two staircases leading to a mezzanine where the two bedrooms are located. The couple, who live in the West Village, paid $460,000 in cash. Asking: $465,000. Charges: $425.

NEW BOHEMIANS?: On East 7th Street.

THE NUMBERS: Rentals for studio apartments average $1,600; one-bedrooms range from $1,400 to $2,200; two-bedrooms, from $1,700 to $3,000. Average sales prices for condos range from $200 to $300 per square foot; co-ops average $150 to $225 per square foot, according to Citi Habitats president Andrew Heiberger.

Hotshot Brokers • Glenn Schiller and Gabriella Winter at the Corcoran Group; Andrew Heiberger, president of Citi Habitats; Gregory Salgado, president of Real Renters; Bill Mendola, co-director of Residents, Inc.

STATUS ADDRESSES: Condos The Christadora (at 143 Avenue B), overlooking Tompkins Square Park, has been nicknamed the "yuppie lightning rod" by locals; a one-bedroom of 630 square feet sold this year for $325,000—that's more than $515 per square foot. The Black Panthers used to occupy one floor of this former community center gut-renovated in 1986. Iggy Pop lived there until decamping to Florida in February. Vincent D'Onofrio is now filling the celebrity quota. **Co-ops** Agiloff Towers (141 East 3rd Street), a prewar Art Deco building; and 170 Second Avenue, with its original brass doors. **Rentals** The Information Building (151 East 3rd Street) was New York's first residential building to be wired for high-speed Internet access. Other sought-after buildings: the ultramodern Red Square (250 East Houston Street) and Hudson East (at 226 East 6th Street), both with doormen. Just north, Stuyvesant Town is one of the city's best rental deals (with a waiting list that can stretch to two years) despite FDR Drive noise and Soviet-style architecture.

BAD NEIGHBORS: Carnival-like St. Marks Place, because it's overrun with tourists, bridge-and-tunnelers, and vagrants. The East Village has changed enormously, but some unfortunate corners remain—notably the 11th Street corridor between B and D. Residents on A between 3rd and 4th Streets are stuck with a homeless shelter and a methadone clinic. Hard drugs are still for sale on 11th Street between Avenues A and D, but if there's a drug haven, it's St. Marks, where NYU students buy pot.

HOT-BUTTON ISSUES: The proliferation of bars and clubs is the major one. The community board has voted for a moratorium on new liquor licenses for Avenue A establishments that don't serve food, but to little avail, as the state Liquor Authority tends to grant them anyway. Another continuing issue is the future of open public spaces, some of which became well-cultivated gardens, such as All People's Garden (at 3rd Street between Avenues C and D), or public spaces (Park Tranquilidad, on 4th Street between C and D). The city owns these spaces and has started auctioning them to eager developers to raise revenue, sparking protests.

PUBLIC SCHOOLS: The First District has a poor reputation, though there are a number of special-ed and bilingual programs. The best out of an uninspiring crop is P.S. 19.

DRAWS: Forty-odd movie screens within walking distance, bars, and restaurants of every global shading, including the well-known Indian-restaurant strip on 6th Street and Chez Es Saada on 1st Street; bakeries like Veniero's and DeRobertis. Lots of thrift and health-food stores. Philip Glass, a 30-year resident, points to the cultural and artistic landmarks such as La MaMa, Performance Space 122, the Nuyorican Café, and CBGB that have managed to hold on despite gentrification: "It's still a place where musicians and artists work," he says.

DRAWBACKS: No subway east of First Avenue; scarce bank branches; no gyms; and no really outstanding Chinese restaurants. The supermarkets are decidedly C-list. Even the most enlightened yuppies are a bit scared of the housing projects on 4th and 6th Streets and the East River. And Judy Simonian, a painter, would like to see more diversity in age, style, and dress. "Everybody takes on a certain struggling-artist look," she complains.

MARK TRAN

NoHo

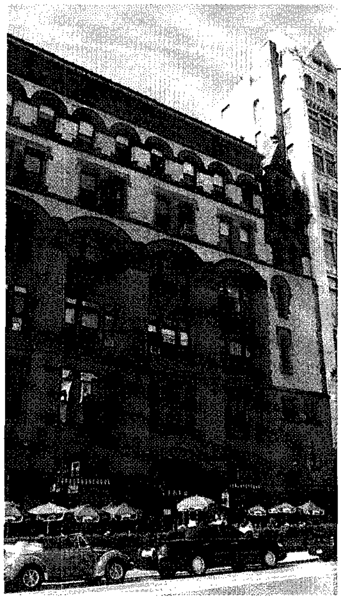
The neighborhood between boho and SoHo.

A GERMAN BUSINESSMAN NEVER even laid eyes on the condo he was buying at 27–29 Great Jones Street. "I built up a relationship with him over the phone, describing the apartment to him," says James Lansill, a broker at Stribling, Wells & Gay. "He signed the contract by mail." As lofts go, it certainly *sounds* nice enough: dramatic floor-to-ceiling windows; open rafters and ceiling joists; a classic NoHo view of the Time Cafe building. The contiguous buildings had been vacant for five years; now their two 2,695-square-foot penthouses have gone to contract for nearly $2 million each, and fifth-floor lofts at 2,210 square feet for almost $1 million apiece—in a property still feverishly, and lavishly, under construction.

THE NUMBERS: Condos and Co-ops On the fringes of the Lower East Side, they go as low as $300 per square foot. Finished spaces with views go for between $600 and $700 per square foot. **Rentals** "There are virtually no legal apartments that can be rented for $1,000," says Chris Moss of Citi Habitats. Tiny studios go for $1,400 to $1,600; a 750-square-foot one-bedroom goes for between $2,500 and $3,200.

STATUS ADDRESSES: The Silk Building, at 14 East 4th Street, over Tower Records. Def Jam's Russell Simmons is renovating a place that incorporates both Cher's and Keith Richards's old apartments. The building has

Photograph by Philip Greenberg.



THE TIME IS NOW: The Time Cafe building on Lafayette Street at Great Jones Street.

a concierge—a welcome perk for émigrés from uptown. Price per square foot ranges from $500 to $600. Lauren Hutton lives nearby in a more traditional loft; Robert Rauschenberg lives and works in a loft building on Lafayette.

DRAWS: NoHo, except on Broadway, feels like SoHo did ten or fifteen years ago, with factories and artists and hipsters and families coexisting relatively peacefully. The restaurant scene (BondSt, Il Buco, Time Cafe, the cavernous Belgo) has come on strong, though many residents consider this a mixed blessing. Jones Diner, an unreconstructed greasy spoon on the corner of Great Jones and Lafayette, is frequently filmed by budding NYU film directors. The Public Theater now has Joe's Pub, keeping an active street up even later.

DRAWBACKS: NoHo has no public schools, so parents have to send their kids out of the neighborhood. And highway-style billboards are wallpapering the vistas. The most common complaint concerns noise from traffic and venues like B Bar. A close second is the Bowery's remaining flophouses and SROs.

CHANGES AFOOT: Aside from high-priced development, NoHo's new draw as a nighttime destination reveals a neighborhood in serious flux. Two buildings on Bond Street, a crack supermarket a decade ago, are being converted to condos. The neighborhood is in the process of being landmarked, with a vote on the first phase likely within the next few months.

JOE LAURIA

Hotshot Brokers

- **Chris Moss at Citi Habitats; James Lansill and Richard Wallgren of Stribling, Wells & Gay; and Steve McCrae of Sotheby's, who was David Bowie's broker when he bought and sold his loft at 704 Broadway.**

SoHo

A landmarked shopping-and-dining mecca. But mind the tourists.

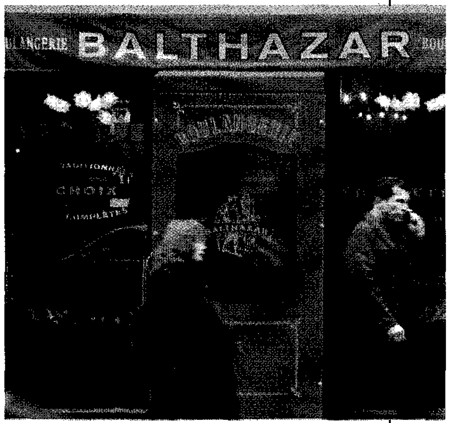
ALEC BALDWIN, MARIAH CAREY, and Mets catcher Mike Piazza have all recently trooped through the same five-bedroom, five-bathroom, over-5,000-square-foot bi-level penthouse loft on Prince Street and West Broadway—the undisputed hottest property in SoHo. The place is so big, they could have been there together and not noticed one another: "It has it all," says broker Edward C. Ferris of William B. May, "great views, huge rooms, outdoor space, and low maintenance" (maintenance is only $1,000 a month). The landscaped rooftop garden has an outdoor shower and a water tower transformed into a tree-house-like hideaway. Like all great unattainable shelters, this one has some lore surrounding it: Some brokers say the loft is currently off the market; others believe a deal is imminent. One (whose client bid $6.4 million for the loft before bowing out) describes the apartment as "the French Riviera on top of a Manhattan building." In January, Rupert Murdoch reportedly almost paid $6.5 million to make it his swingin'-bachelor pad, but the deal collapsed. (Murdoch's broker has denied this, saying he never put down a deposit.)

THE NUMBERS: Co-ops and condos Average sales range from $400 to $1,000 per square foot. "The high end is a penthouse loft condo in a white-glove-attendant building," says Ferris. The Corcoran group reports that from 1997 to 1998, SoHo lofts' average selling price per square foot increased from $307 to $396; average sale prices went from $735,000 to $1.057 million. Ferris says loft rentals 3,000 square feet and above range from $7,000 to $10,000 a month.

STATUS ADDRESSES: Condos The 1895 Beaux-Arts NewMuseum building, at 158 Mercer Street, is the only full-service condo—and one of only three doorman buildings—in SoHo. A 4,500-square-foot loft here sold recently for $4.1 million, setting an unofficial downtown record for a loft that's not a penthouse, according to one veteran broker. Also, 109 Prince Street, one of two rounded cast-iron buildings in SoHo; 102 Prince/114 Greene Street, the former Pinkerton Shears building, with 7,000-square-foot floors; 95 Greene Street; 426 West Broadway, a redbrick former factory space. **Co-ops** 141 Prince Street, fronting a quiet, tree-lined block; 140 Thompson, the turn-of-the-century, exposed-brick Broadway Arches building. The Mercer Hotel has become downtown's answer to the Carlyle or the St. Regis, with celebrities taking up residence—Calvin Klein is virtually living there, says one broker. Other SoHo residents include the Wooster Group's Spalding Gray, who lives, appropriately, on Wooster Street; and Peter Brandt and Stephanie Seymour, on Prince.

COMING SOON: No. 56 Crosby Street, originally a department store, became a clothing business in the twenties, was then turned into office space, and is now being converted to condominiums. There will be ten units of 2,950 or 3,250 square feet, expected to sell for $1.5 million to $2 million, and two 4,000-square-foot penthouses expected to go for $2.5 million each. All will have original brick walls with arches, Corinthian columns, high ceilings, and wood-burning fireplaces. On the market in May. And the Grand Crosby (129–131 Grand Street) has five full-floor, "minimally finished" 3,000-square-foot units coming on the market in May; the fifth floor is $1.8 million.

CHANGES AFOOT: Most of the neighborhood is landmarked, and parking lots (including three on Houston Street) are the only available space for new construction. But the biggest change is the invasion of retail stores, which are pushing out artists and art galleries. The lucky ones, says Ivan Karp, owner of O.K. Harris Gallery, "moved in here early and bought their property for a song. They've become major landlords." Art dealers have become landlords, too, by renting their spaces to stores. "Half the galleries left for that reason," says Karp. "They can get $140 a square foot." Renters have been



DINE OUT ON IT: On Spring Street, Balthazar, the touchstone of the new SoHo.

Photographs by Philip Greenberg.

offered astronomical buyouts to give up spaces.

DRAWS: Food, for starters. "There are eight restaurants conjoining on the corner of Grand and West Broadway," says Karp. Some of the trendiest bars and restaurants in the city—you've heard of Balthazar?—can be found here. Dean & DeLuca is a 10,000-square-foot, three-ring food circus, sensational and sensationally expensive; Gourmet Garage, at Broome and Mercer, is more useful as a grocery store.

DRAWBACKS: There are no public schools and not enough park space—only a playground at Thompson Street between Prince and Spring. And it's easier to find foie gras than it is to buy dishwashing liquid, since the closest large supermarket is in Greenwich Village. But as in many city neighborhoods, noise from clubs, bars, and restaurants is "the number one complaint in SoHo," according to Community Board 2 chair Alan J. Gerson. Also on the community board's agenda: preserving studio space, and keeping SoHo as hospitable to high culture as it is to Pottery Barn.

HOT-BUTTON ISSUES: Mobs of out-of-towners descend on weekends, making driving and walking perilous. "You can't get into your front doors, it's so busy," says one 29-year Spring Street resident whose wife was bumped into by another woman from the neighborhood, who then screamed, "Why don't you go back where you come from!" The community board wants the Department of Transportation to conduct a pedestrian-traffic study to find a solution. This could mean blocking off streets to automobile traffic during weekends. JOE LAURIA

Hotshot Brokers
• Helene Luchnick of Douglas Elliman (965-6008), Barrie Mandel of the Corcoran Group (780-2452), and Edward C. Ferris of William B. May (691-1400).

Chinatown

Enthusiasts—of Chinese movies or Knoll chairs—meet and mingle east of Lafayette.

ALVIN EINBENDER, A former COO of Bear Stearns, and his wife, Joan, are looking forward to Gwathmetizing their new home, the Police Building's former gymnasium, a raw 6,700-square-foot space at 240 Centre Street. Einbender, 70, has hired architect Charles Gwathmey to create a cantilevered "floating library" and other modernist legerdemain. The 80-foot-long main room has a 27-foot-high dome, which will soon feature a second floor, with three bedrooms and two baths, a sauna, a hot tub, and a 2,500-pound saltwater-aquarium wall. "I like walking the streets down there," says Einbender. "There's lots of people around and you inherit their vigor." Asking: $2,295,000. Selling: about $2.2 million. Maintenance: approximately $5,000 a month. Time on the market: Six months.

Over at 60 Henry Street, Ji Guang Lin and his wife, Xiu Zhen Zheng, both immigrants who work in a Chinatown garment factory, scraped together every penny they had for the $60,000 down payment on this 600-square-foot condo for themselves and their two children. The sixteen-story building, called Honto 88 (many Chinese believe 8 is a lucky number), was completed in 1989, and vacancies are very rare. Lin and Zheng's unit has windows facing east and north with views of the Empire State Building and the Manhattan Bridge. "They are examples of immigrants who worked hard for years, saved their money, and then purchased," says their real-estate broker, Dean Lui of Century 21 New Golden Age Realty. Asking: $250,000. Selling: $250,000. Time on market: one week.

FRESH KILLS: Serious cooks flock to the fish and produce markets on Mott Street.

STATUS ADDRESSES: Condos Eric Nederlander, Rupert Murdoch's son Lachlan, IBM heiress Olive Watson, Patrick McEnroe, and David Bowie have already signed contracts for apartments at 285 Lafayette Street in NoLIta, a loft building constructed in 1886 as a chocolate factory and unofficially called the Hawley & Hoops Building. It will be ready for move-ins May 21. Condos from 1,780 to 4,060 square feet are priced from $1.4 million to $3.5 million. A 2,500-square-foot common rooftop garden is an added bonus. No. 262 Mott is the only other loft-condo in the area, with 25 attractive but small units. The Royal Elizabeth, at 80 Elizabeth Street, a beautiful seven-story Georgian-style building converted in 1989, has 80 of the nicest apartments in the area. Mandarin Plaza, at 374 Broadway, is an ugly 25-story postwar tower; its doorman and sharp views have attracted many young Chinese professionals. **Co-ops** The Police Building, at 240 Centre Street, is a grand, green-domed Baroque palace designed in 1909 that has attracted tenants from models to Toni Morrison. **Rentals** Confucius Plaza, the curvaceous, towering red-brown structure that looms over the Manhattan Bridge entrance, is an uncharacteristically wonderful city housing project with mostly Chinese Chinatown residents. The SoHo Abbey, at 284 Mott, is a modern ten-story building at the corner of Houston with one-bedrooms renting at $2,100 (no doorman).

GRADING THE SCHOOLS: With one exception, the local public schools scored well in citywide reading and math tests. At P.S. 124 in Confucius Plaza, 75 percent scored at or above grade level; P.S. 126, on Catherine Street, had a 38.2 percent score. The middle school in the area is I.S. 131, on Hester Street, also known as Dr. Sun Yat-Sen, where 53.4 percent of students scored at or above grade level. Transfiguration Kindergarten, at 10 Confucius Plaza, is popular with wealthier Chinatown residents because it offers bilingual instruction and gets kids into schools like Stuyvesant.

DRAWS: On the other hand, "if there was coffee, there probably would be hipsters," says Nelson, who appreciates the sense of neighborhood. There's one remaining Chinese movie theater, a fading place

Hotshot Brokers • Lida Drummond at Douglas Elliman handles downtown rentals. Dean Lui at Century 21 New Golden Age Realty and Bill Lam at Longines Realty are area veterans; Stephen Kotler at Douglas Elliman represents the Police Building.

Photograph by Steven Freeman.

at 93 Bowery that is rumored to be up for sale. The vegetables and fish are fresh, cheap, and sold in picturesque street stalls. The southern stretch of Mulberry Street still has the bakeries, gelaterias, and restaurants of long-faded Little Italy. In NoLIta—the newish name the old-timers hate for the northern section of Little Italy—there are many hot places to eat and drink, like M&R Bar, Rialto, Café Habana, and Café Gitane, plus boutique shopping for clothes and mid-century modern furniture.

DRAWBACKS: It is an early-to-bed-early-to-rise neighborhood, and many streets grow quiet after dark, forcing those in Chinatown in search of a late-night martini to travel elsewhere or go thirsty. Apartments are small and very crowded in some buildings. The few playgrounds and parks in Chinatown are woefully scrappy, and there aren't many youth programs. Also, there are no theaters (except the Chinese Community Center and the Museum of Chinese in the Americas for traditional shows)—or English-language movie theaters. "It's hard to get a good cup of coffee and find anything to eat other than Chinese food," says performance artist Nelson, who lives in a loft at Canal and Allen Streets with two roommates.

CRIME: Most of the Italian Mafia has moved on, and the Chinese tongs operate quietly; the Ravenite Social Club is now a trendy handbag boutique run by F.I.T. grad Amy Chan. The tongs run small gambling rooms in the area, protection rackets, and people-smuggling operations, but their violence is directed at other gang members and is not a factor in most residents' lives.

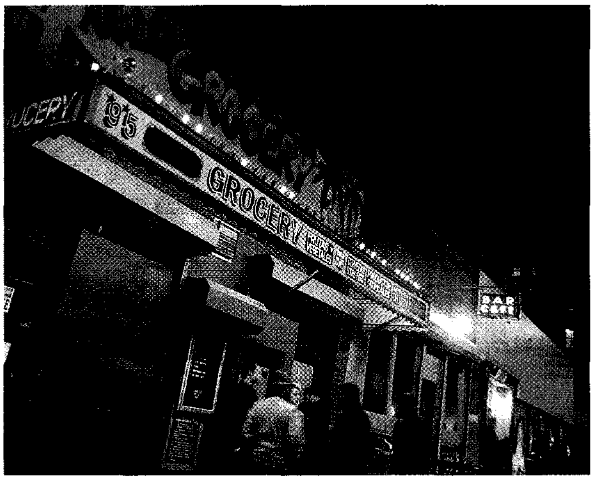
THE NUMBERS: Co-ops and condos are selling in Chinatown for $350 to $425 a square foot. The new loft conversions at 285 Lafayette Street average $650 a square foot.

ALLEN SALKIN

Lower East Side

Gentrification comes to those who wait—yes, even here.

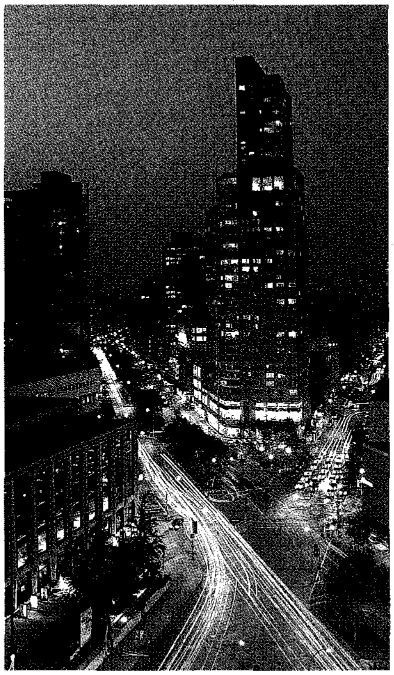
BASS PLAYER EDWARD Matthiack, 35, and his banker girlfriend, Kathryn Diskin, 31, had been looking for an apartment for so long that when they arrived at the open house at 85 Stanton Street, they knew right away this was the one. The fourth-floor walk-up (a two-bedroom, one-bath 800-square-foot prewar co-op) was ideally located near the clubs where he performs—but in the area's hot market, they weren't the only bidders. "There was another potential buyer at the open house who was a Wall Street guy, but the broker said the building was looking for more artistic types," Matthiack says. In addition to providing proximity to clubs like Arlene Grocery, Luna Lounge, and Baby Jupiter, the apartment has some unique charms. "If you stand in the right position in the bedroom, you have a view of the Empire State Building," he says. Asking: $179,000. Selling: $173,000. Charges: $660. Time on market: two days.



HOME BASS: Bands play this bodega—really a Stanton Street club. Locals have mixed feelings about the venues in their midst.

THE NUMBERS: Studios range from $1,200 to $1,500; one-bedrooms, from $1,500 to $1,600; two-bedrooms, from $1,800 to $2,200. Recent co-op sales have averaged $100,000 to $120,000 for studios, $125,000 to $150,000 for one-bedrooms, and $175,000 to $225,000 for two-bedrooms, according to broker Tina Witt.

STATUS ADDRESSES: **Rentals** No. 175 Orchard Street is a perfect example of an 1870s brick tenement that's being tastefully renovated—an effort that is being repeated throughout this high-rise-free neighborhood. **Co-ops** The Amalgamated, a doorman building



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DRAWS: Gus's Pickles, Katz's deli, and Yonah Schimmel's Knishes. The opening of the Lotus Cafe at Stanton and Norfolk has brought the area a jolt of artist-attracting morning coffee and blueberry muffins. And the arrival of young designers who have opened shops like Oxygene Collectif, Timtoum, and Xüly Bet has turned Orchard Street into a new fashion district. Eli Tahari is planning to open a flagship store for his new line of youth-oriented clothes, called Theory, on Orchard. The Hispanic quality of the neighborhood is still well intact, and a Dominican restaurant called El Castillo del Jagua on Rivington Street attracts 9th Precinct cops and locals. Orthodox Jews are returning to the area, especially to the co-op buildings on Grand Street to the east.

DRAWBACKS: No bookstores or supermarkets. There's a Pathmark at the foot of the Manhattan Bridge, but it's not convenient for most. Matthew Bauer, head of the Business Improvement District, says attracting a major supermarket to the area is on the top of his wish list.

HOT-BUTTON ISSUES: The Ludlow Block Association has been battling noisy bars, and its chairperson, Marcia Lemmon, says it's been fairly successful. Most of the problems are now on less-well-organized Orchard Street, she says. Other area activists pray the narrow streets remain free of chain stores, intoning the words "Gap" and "Starbucks" the way southern evangelists utter "Satan" and "hellfire."

Hotshot Brokers
- **Sion Misrahi of Misrahi Realty, Helen Miller of Helen Miller Real Estate, Tzipporah Wexler of Grand Success Realty.**

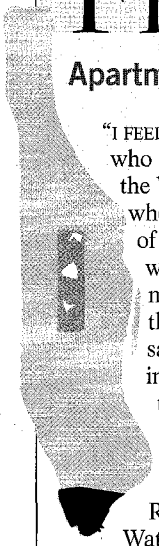
SCHOOLS: P.S. 110 on Delancey Street has the best reputation in a district not known for excellence. Most of the intermediate schools are not great, but I.S. 131 on Hester Street scored well in recent reading tests. Seward Park High School has passed through some tough times and may be improving.

CHANGES AFOOT: Landmark Theater Corporation is transforming the Sunshine, an old Yiddish-theater space on East Houston Street, into a five-screen movie house. Also, the city has given preliminary approval for a massive housing development on East Houston Street near the Bowery. Plans call for 625 apartments—75 percent market-rate and 25 percent low-income—along with retail space that could draw a much-needed supermarket to the area.

ALLEN SALKIN

Financial District

Apartments, yes. Supermarkets and nightlife, no.



"I FEEL LIKE THOSE PEOPLE who bought early on in the Village or TriBeCa, when they were part of something that would become so much more," says this 30-year-old sales executive who, in February, bought the top two floors of the newly gut-renovated circa-1773 Captain Rose House at 273 Water Street. "I work on Wall Street to support my painting habit," she admits; the second bedroom will be her studio. The space is loftlike, with a full staircase. In places where the house was crumbling, architect Oliver Linquist rebuilt with original bricks gathered at the site. "It's probably haunted," the executive adds, laughing. Still, she likes living in a "fringe

BUILDING BLOCKS: TriBeCa Pointe and Robert A. M. Stern's TriBeCa Park.

Photograph by Philip Greenberg.

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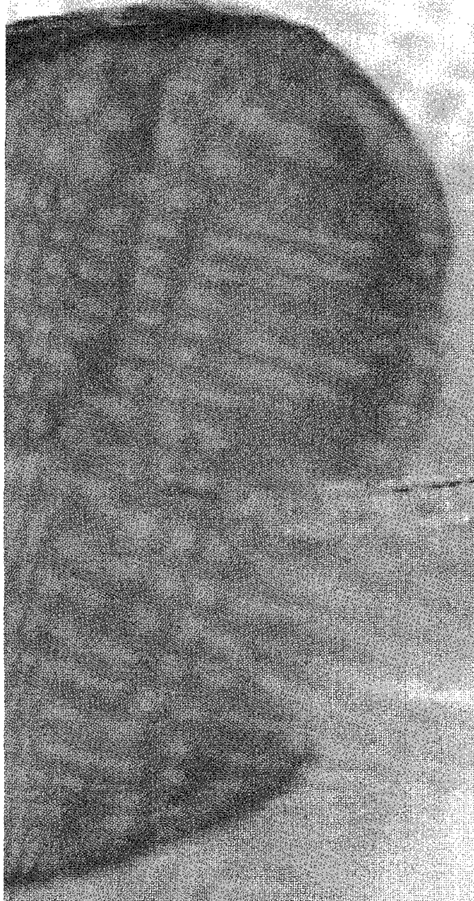

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community that isn't completely overgentrified," she says. "I'm still trying to find a dry cleaner. I'm sure there's one *somewhere.*" Asking: $525,000. Selling: $500,000. Taxes and charges: $1,200. Time on market: three months.

STATUS ADDRESSES: Several thousand housing units have been added to the area's inventory in the past four years, prompted by tax breaks to developers. Rentals predominate, since the floor plans of office buildings are more easily whittled into small apartments than into lofts. **Rentals** The Exchange (25 Broad Street) was the first big luxury rental conversion of a financial-services-industry cast-off. An 1897 Italian Renaissance masterpiece with a marble lobby and grand staircase, this was once PaineWebber's corporate headquarters. Twenty-two floors are home to 345 units, priced from $2,100 for a smallish one-bedroom to $11,000 for the 3,000-square-foot penthouse with an equally large terrace. TriBeCa Park (400 Chambers Street), on the northern end of Battery Park City, is being designed by Robert A. M. Stern; it has something of a modernized Flatiron Building feel, and river views. No. 99 John Street, built by the Empire State Building's architects, is being converted to apartments. TriBeCa Pointe (41 River Terrace), co-opting the cachet of the neighborhood next door, is one of the first luxury towers to open in Battery Park City's North Cove neighborhood. No. 45 Wall, the former U.S. Trust headquarters, has a doorman—and a driving range in the basement. The neoclassical Bank & Trust of New York building (48 Wall) is opening in April with 282 units, mostly studios and one-bedrooms. **Co-ops** City Hall Tower (258 Broadway) is a hive of lofts filled with artsy residents: avant musician Steve Reich and Lisa Phillips, director of the New Museum of Contemporary Art. No. 3 Hanover Square and 55 Liberty Street have been residential for almost eight years. **Condos** The Captain Rose House (above); Liberty Terrace (380 Rector Place).

DRAWS: Century 21's discounts on Prada and Gucci make up (somewhat) for the lack of glam shopping. Thirteen subway lines serve the area. Despite—or perhaps because of—nighttime's quiet desolation, the crime rate here is one of the lowest in the city. But reasons to venture forth after dark are on their way. Plans in development at Battery Park City include a fourteen-screen multiplex and two large hotels. The city is connecting Battery Park to Battery Park City in such a way that people no longer have to cross over the highway through the World Trade Center and the World Financial Center. Culture has established a beachhead here, too: The Museum for Jewish Heritage opened last fall, and the Guggenheim is eying Piers 13 and 14 near the South Street Seaport for an annex.

DRAWBACKS: The streets are narrow and buildings are close together, so some of these converted buildings' apartments are rather dark; views are of office drones eating bag lunches in their cubicles. Financial-service folks who work in the area—Goldman, Sachs on Broad Street and J.P. Morgan on Wall Street—keep their call-cars waiting, packing the streets with horn-honking Lincolns sometimes until 1 A.M. Restaurants are few and far between—there's Bayard's and 14 Wall Street—but they're slowly starting to stay open on weekends. When no one was living down here, the city got in the habit of dispensing night permits for construction. But the new residents are objecting to the racket: A hotel going up at 15 Gold Street has proved one of the more egregious offenders.

The area is is still a grocery-store wasteland; few delis are open nights or weekends. The "Amish Market"—which has nothing to do with the Amish (its Turkish owners liked the name)—is coming to 130 Washington Street, with a Dean & DeLuca–like selection. Some of the new residential buildings are subsidizing it—that's how desperate locals are for a good grocery store. Otherwise, the closest supermarket is the Pike Slip Pathmark.

GRADING THE SCHOOLS: Hippie-dippie P.S.-I.S. 89 Intermediate School was opened last year in Battery Park City's TriBeCa Bridge Tower by teachers from P.S. 234; it's starting out with a sixth-grade class and will add a grade every year.

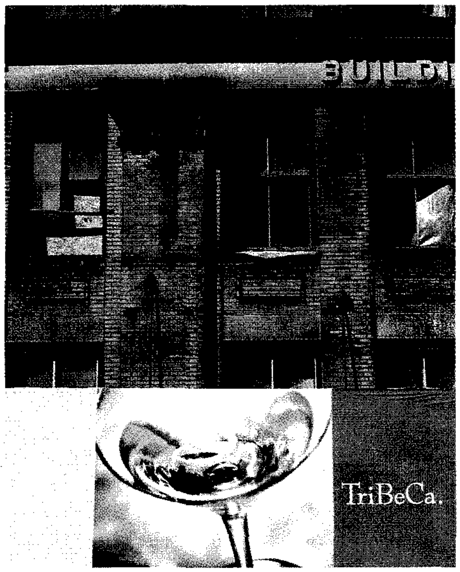
Jo B. Hoffman

Hotshot Brokers • **Julie Stevens manages Douglas Elliman's Wall Street office; Josee Vermette and Sean Murphy Turner at Stribling Wells & Gay aren't afraid to take the bull by the horns.**

TriBeCa

Rich, civilized, discreet: Could this be downtown we're talking about?

MARTHA STEWART'S DAUGHTER, Alexis, is on the cusp of getting her penthouse at the Ice House on 27 N. Moore Street, a 3,900-square-foot duplex with a 600-square-foot terrace. The living room is enclosed by a double-glass slope that makes it feel like a greenhouse. But what will take root here is anybody's guess. Viking stoves and stone-clad tubs were bestowed upon most apartments in this turn-of-the-century condo—a former refrigeration plant. Big surprise: Stewart's broker, D. J. Knight's Mark Levine, asked that the space remain half-finished so she could renovate it herself. Asking: $3.1 million. Almost closed at just under $3 million. Charges: just under $3,200. Time on the market: one year.



SIGN OF THE TIMES: Nowadays, TriBeCa stands for something.

THE NUMBERS: Average price per loft sold in Tribeca in 1998: $821,000. Average price per square foot on lofts sold in 1998: $389. Aggregate dollar cost of lofts sold in TriBeca in 1998: $123,812,000. Source: the Corcoran Group.

STATUS ADDRESSES: Duane, Franklin, and N. Moore are the eye of the needle. **Condos** predominate: On Franklin Street, cast-iron beauties at 108, 112, and 155 Franklin (called the Sugarloaf). People are liking 156, 165 (the Schepp Building), and the Duane Park (No. 166), where all 25 units sold for more than $1 million; Time Warner honcho Richard Parsons bought one and a half penthouses here.

On the main drags: Keitel and De Niro live in the same Hudson Street building. And stars aplenty have passed through the cast-iron American Thread Building at 260 West Broadway and the Dietz-Lantern building (429–435 Greenwich). **Co-ops** 20–26 N. Moore is fairly celebrified; and then there's 16, 90, and 100 Hudson (where Nicole Miller combined two apartments). No. 105 Hudson is the Powell Fine Arts Building. Letterman owns a loft at 17 White Street—on the market for $1.7 million. **Rentals** The glass tower at Tribeca Towers (105 Duane) doesn't fit in: "It's a duck that barks," says the Corcoran Group's Barrie Mandel. There's a doorman—and a wait list.

COMING SOON: The Atalanta, a sixteen-story former refrigeration plant on N. Moore, is the tallest residential building south of 23rd. The average price, about $650 a square foot for raw space, will set a record. Also: the SOCA Building at 130 Watts, 153 Hudson, 140 Franklin; condo-lofts at Summit Warehouse (415 Greenwich Street); 21 Jay Street, a loft rental in the Bazzini nut factory; and the Northmoore at 53 N. Moore, where three buildings are morphing into one 49-unit condo. The Textile Building (66 Leonard) was built by Dakota designer Henry J. Hardenbergh: 46 loft-condos will have huge closets and are priced from $825,000 to $7 million. It's the first loft conversion this far east in Tribeca. 28 Laight Street's balconied condos are expected to sell for a million–plus.

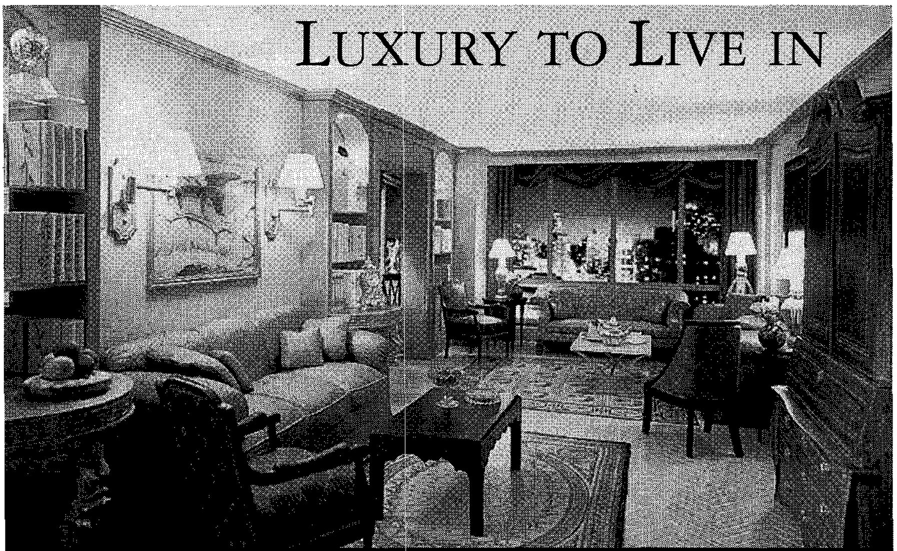
GRADING THE SCHOOLS: The touchy-feely Early Childhood Center has just 152 students; residents can send their kids here instead of public school. P.S. 234 is in a newish building that looks like a castle; it's something like a private school with its active PTA, competitive hiring of teachers, and test scores—fifth in the city in reading. Students are "*Sesame Street* heterogenous," says Mandel. Stuyvesant on Chambers Street is for lucky locals who pass the entrance exam.

DRAWS: That high-voltage restaurant scene: Nobu, the TriBeCa Grill, Montrachet, Chanterelle, Spartina. And David Bouley's Duane Park empire: Bouley at Home is his answer to Dean & DeLuca. He's also installing a Viennese restaurant in the Mohawk Electric Building, which he owns. The TriBeCa Film Center and the Shooting Gallery give the neighborhood Hollywood juice.

"It's still peaceful on the weekends—nothing like SoHo," says caterer Dan Lenchner. Amenities are eclectic: trendy furniture stores include Wyeth, Urban Archeology, and Donzella. Hudson River Park is marching up the river to West 59th. There's talk of putting a "boatel" on one of the piers.

Hotshot Brokers • **Barrie Mandel at the Corcoran Group; Sean Murphy Turner at Stribling, Wells & Gay. Independent brokers do well here: Susan Meisel of Meisel Real Estate is "an old, established networking kind," says a colleague. Elise Ward Realty and Janet Robilotti are one-woman operations. Jeffrey Tabak, at fourteen-year-old Tabak Real Estate, and Susan Brose, at Custom Brokers, who sells at 17 White Street, are also players.**

Photograph by Philip Greenberg.



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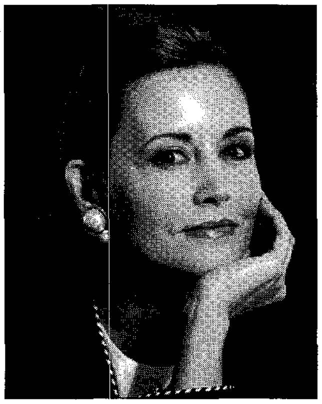

The Neighborhood Guide

DRAWBACKS: Only one major grocery store and few Korean grocers. But there are croissants—at Bouley Bakery and TriBakery. Strays from the Union Square Farmer's Market turn up in front of P.S. 234 twice weekly. There's only a handful of dry cleaners; one closed at 39 N. Moore because of concerns about carcinogens.

Still, some wish it felt more small-town. "There were once mothers, but now it's all nannies at the playground," says old-timer Grazia Vita. A hotel may go up at West Street that could adversely affect traffic on Laight, near the Holland Tunnel exit. "The Greening of Greenwich" project is a controversial plan to create wider sidewalks that may bottleneck car-service traffic at the Travelers building. There's no open public space to speak of: Community Board 1 wants to make the ball fields in Battery Park City permanent.

BAD NEIGHBORS: There's a concentration of government and telecomunications offices at 60 Hudson Street. Permits allow government employees who work there to park wherever they want; there's no alternate-side-of-the-street parking to keep things moving. Cops ticket locals and not the bureaucrats; residents remove signs or paint them over to get tickets dismissed. Generators and air-conditioning units hum outside; people say they can't open their windows. At Vinyl (Hubert Street, near Hudson), there have been two shootings and drugs sold; the liquor license was just restored. "There are a lot of bums down in TriBeCa," a local says. "But I've yet to meet one that's ever asked me for a nickel. You know why? Because they come all the way down here to not be bothered—like the residents."

HOT-BUTTON ISSUES: Locals quashed one movie-theater project and aren't welcoming a multiplex attached to an Embassy Suites hotel on Vesey; they dread the foot traffic and shops that will follow. And woe to the group proposing a nineteen-story hotel–convention center on West Street. (But everyone applauds the nine-story TriBeCa Grand hotel planned for 32 White Street's traffic triangle.)

WRONG SIDE OF THE TRACKS: The pocket just south of Canal Street and east of the West Side Highway has no dry cleaners or delis. But there's an audience for splendid isolation. Douglas Elliman is developing 195 Hudson, near the Holland Tunnel entrance. The SOCA Building will be on the market shortly. The Dietz-Lantern conversion "launched the northwest corner," Douglas Elliman broker Helene Luchnick says. JO B. HOFFMAN

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Pictured above, left to right: Shalini, Todd Thomas, Gabriella Zanzani, Gerald Tomez, Nathaniel Christian, Neil Bieff, Elena Bajo, and Eduardo Lucero

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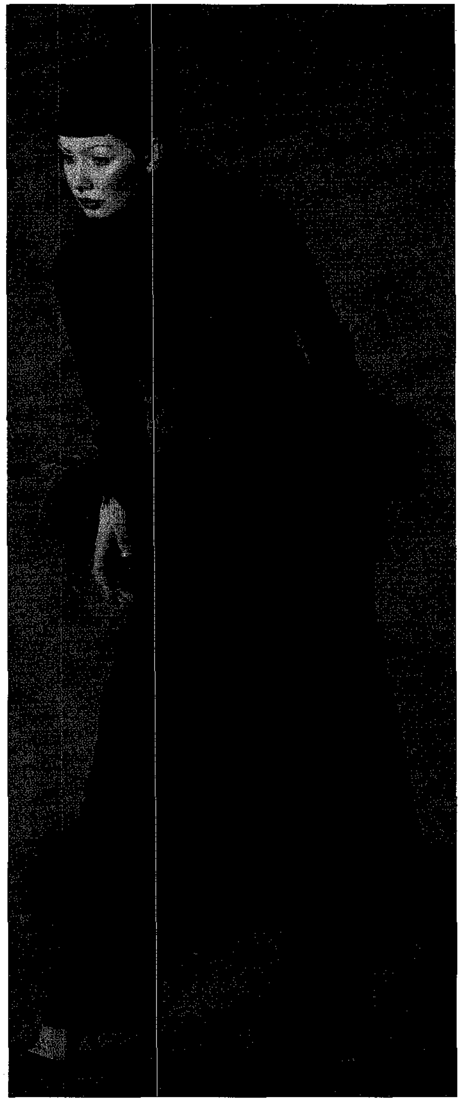
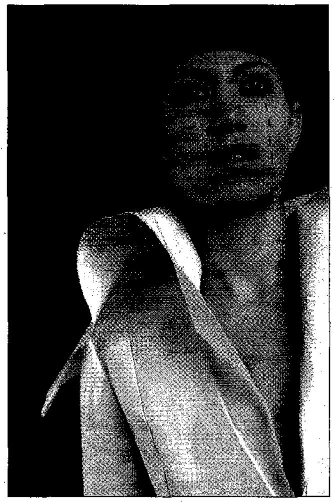


Designer: LOTTA

Designer: Eduardo Lucero



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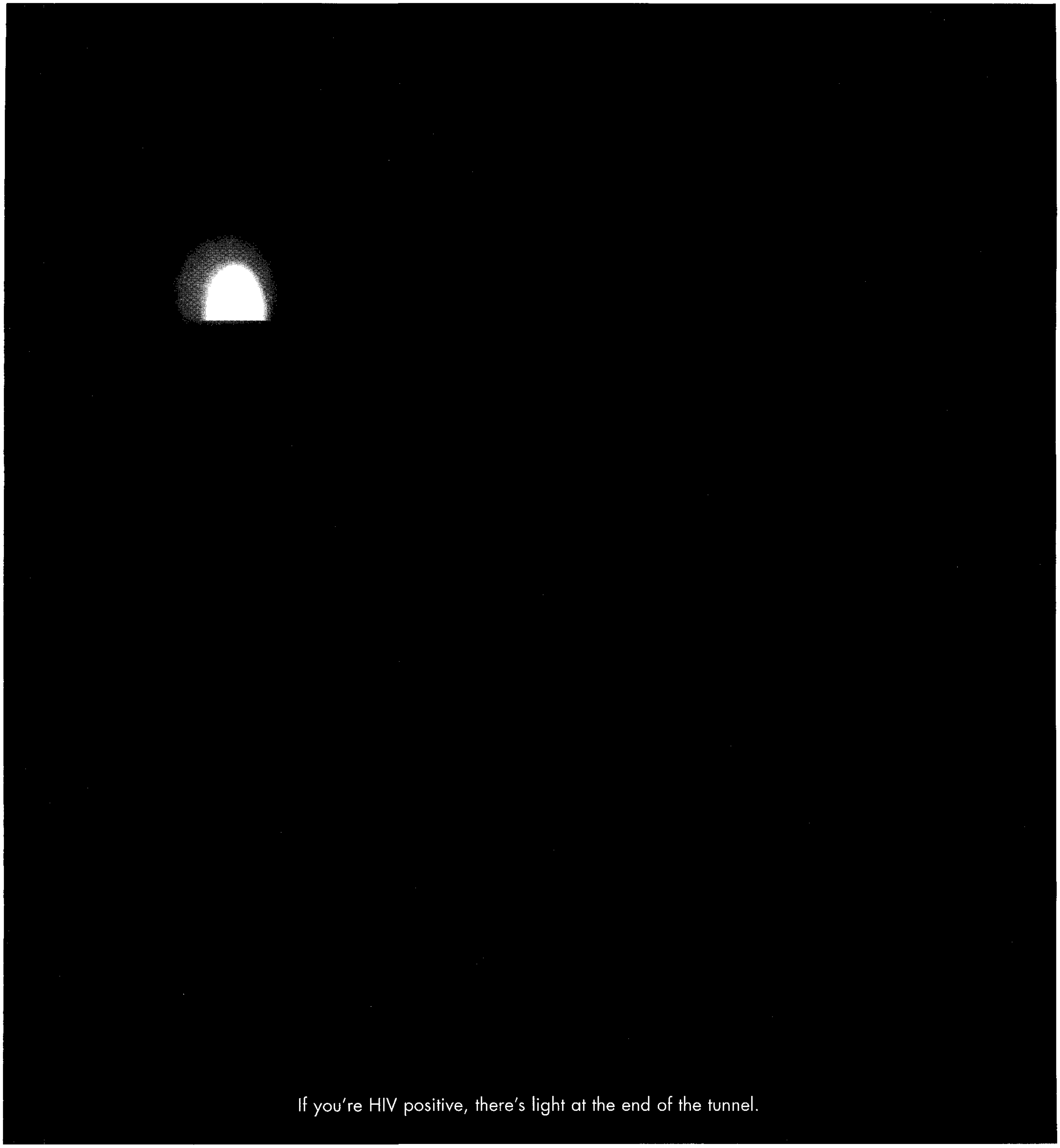
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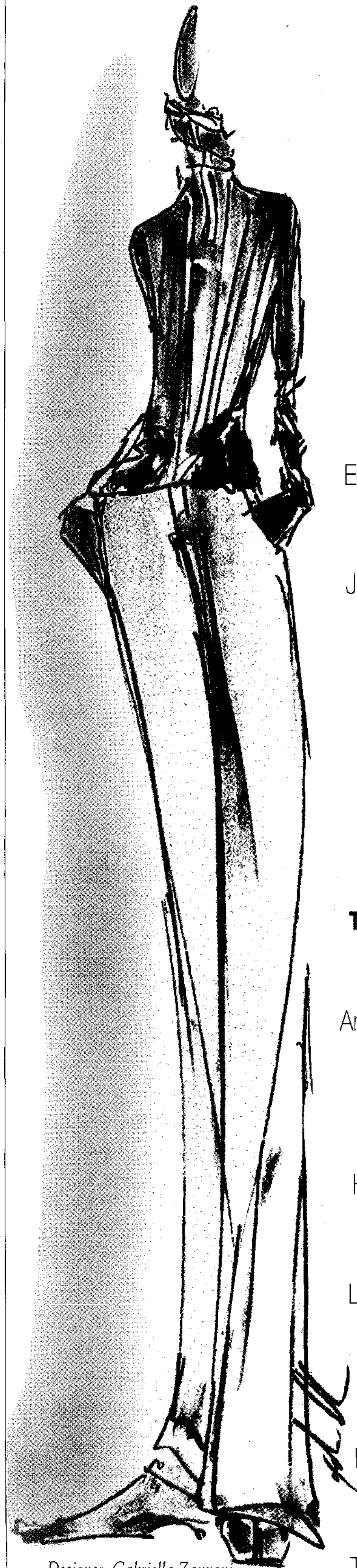
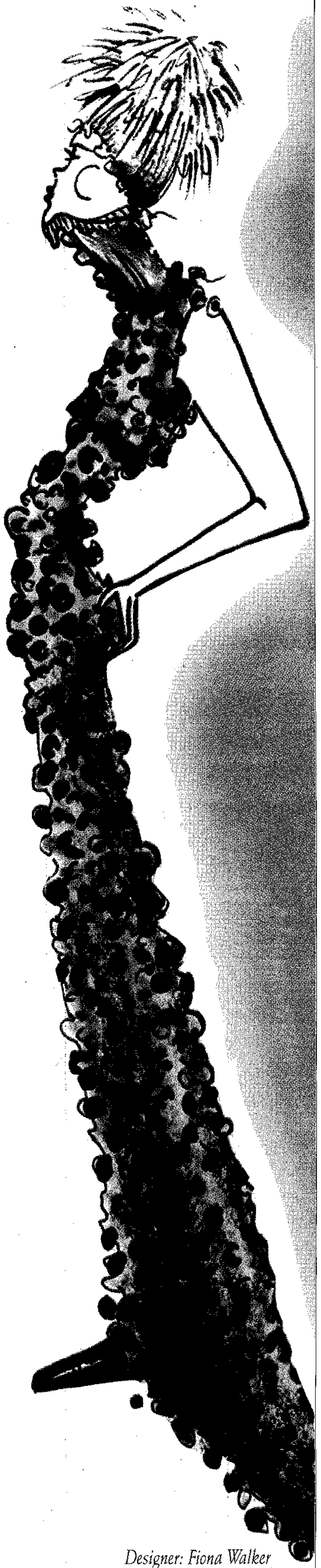


Designer: Gabriella Zanzani



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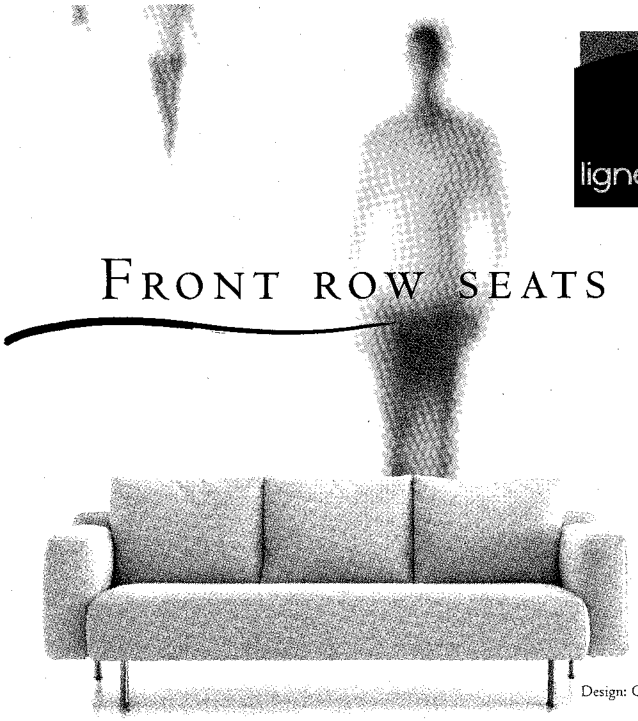

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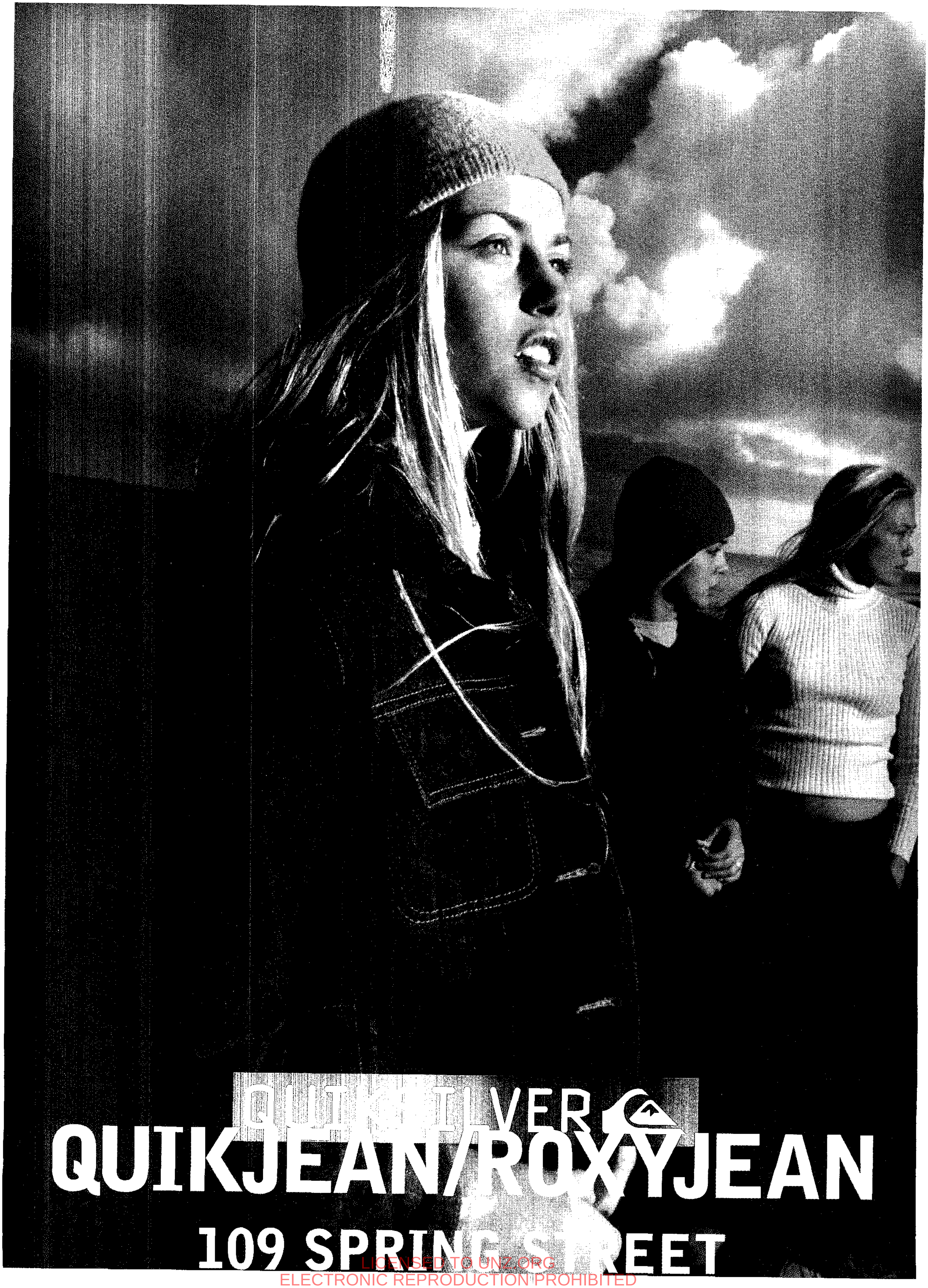
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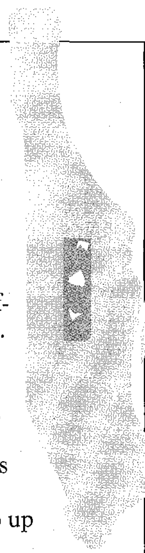


FORT GREENE/ CLINTON HILL

STATUS ADDRESSES: Brownstones on South Oxford Street, South Portland Avenue, South Elliott Place, and on the blocks near Fort Greene Park. Townhouse prices are rising—one recently sold for $800,000, and Spike Lee's is on the market for just under $1 million. **Co-ops and condos** 385 Clinton Avenue was one of New York's first co-ops, and has huge apartments of up to three bedrooms. Less-expensive postwar co-ops can be found in buildings constructed for Brooklyn Navy Yard workers during World War II.

PUBLIC SCHOOLS: P.S. 20 and P.S. 11 have high reading scores and are well regarded.

HOT-BUTTON ISSUES: For the moment, mostly resolved. Hand-wringing over the future of two big, empty buildings—the former Graham Home for Old Ladies on Washington Avenue, and an unnamed hulk at Gates Street and Vanderbilt Avenue—have been settled. The Graham will likely become co-ops, and the other will be converted to middle-income housing, sorely needed.

WRONG SIDE OF THE TRACKS: Around the housing projects at the edge of Fort Greene Park. The eastern edges of Clinton Hill, though not unsafe, are where you start to see empty buildings and vacant lots, and are a long walk from Manhattan-bound subways.

FAMOUS RESIDENTS: Chris Rock, Rosie Perez.

PARK SLOPE

STATUS ADDRESSES: As on the Upper East Side, the closer to the park, the better. There are four grand old co-op buildings: 9, 27, and 35 Prospect Park West, and 47 Plaza Street. Brownstones near the park are also highly desirable—and expensive, running to more than $2 million. Townhouse prices went up perhaps 30 percent last year.

WRONG SIDE OF THE TRACKS: Park Slope does in fact slope, and traditionally, one longtime resident says, "as you go down the hill, the neighborhood goes downhill as well." But the demand for Park Slope apartments in the past few years has improved the blocks between Fourth and Fifth Avenues. Some real-estate brokers have taken to calling marginal areas—portions of Prospect Heights, across Flatbush Avenue—part of Park Slope.

AMENITIES: The Brooklyn Academy of Music's new movie theater; the ongoing refurbishment of Prospect Park.

FAMOUS RESIDENTS: Chuck Schumer, John Turturro, Steve Buscemi, Paul Auster.

BROOKLYN HEIGHTS

STATUS ADDRESSES: Four great buildings, all co-ops: 1 Pierrepont Street, 2 Montague Terrace, 200 Hicks Street, 160 Henry Street. The one at 200 Hicks Street, built in 1903, has oversize windows and clear views above the third floor on all sides.

PUBLIC SCHOOLS: P.S. 29, in Cobble Hill, draws students from the Heights for its gifted-students program, and has a 70 percent reading score.

NEW CONSTRUCTION: Little, since the Heights is landmarked. Developer Bruce Ratner is putting up a luxury rental building on Montague Street and has converted several buildings to co-ops.

SEVENTH AVENUE TYPES: At Ozzie's popular café in Park Slope.

HOT-BUTTON ISSUES: A Forest City Ratner development (Bruce Ratner, again) on Court Street between State and Schermerhorn will include a cineplex and bookstore, and some of the adjoining block's residents are worried about noise and rowdy crowds. Then again, notes one resident, it may not be so bad: "The block was deserted for ten years, and before that it was a triple-X theater."

FAMOUS RESIDENTS: The undisputed heavyweight champ is Norman Mailer.

COBBLE HILL/ CARROLL GARDENS

STATUS ADDRESSES: Brownstones on Tompkins Place, Strong Place, and Congress and Warren Streets. **Co-ops and condos** Again, few. The old Seamen's Church, at 350 Court Street in Carroll Gardens, has been converted to co-ops, as have two schoolhouses on Pacific and Warren Streets.

PUBLIC SCHOOLS: P.S. 58 is fairly good, with a 63 percent reading score. There's also a Montessori school, which will go up to eighth grade soon.

WRONG SIDE OF THE TRACKS: Toward Red Hook, in what brokers call "Cobble Hill West," and in southern Carroll Gardens, subway access is limited and houses are somewhat less desirable. But prices are rising here too: A four-story, three-family brownstone can sell for $500,000.

NEW CONSTRUCTION: A sandpaper factory on Tiffany Place was recently converted to 70 condominiums. It sold out before construction was finished—one-bedrooms for around $170,000; two-bedrooms for about $260,000; penthouses in the fours and fives.

CHRISTOPHER BONANOS

Hotshot Brokers • FORT GREENE & CLINTON HILL: Naida McSherrie; Kathryn Lilly at Realty on the Green. **PARK SLOPE:** Marc Garstein at Warren Lewis Realty; William B. May Company. **BROOKLYN HEIGHTS:** Christopher Thomas of William B. May; Kevin Carbery of Kevin Carbery Real Estate. **COBBLE HILL & CARROLL GARDENS:** Angela Vita of Vita Realty; Barry Delaney of Harbor View Realty.

Additional reporting for this issue by Maura Egan, Boris Kachka, Hunter Kennedy, Rachel Orvino, Anna Rachmansky, and Michael Steele.

Photograph by Russell Kaye.

BEST BETS

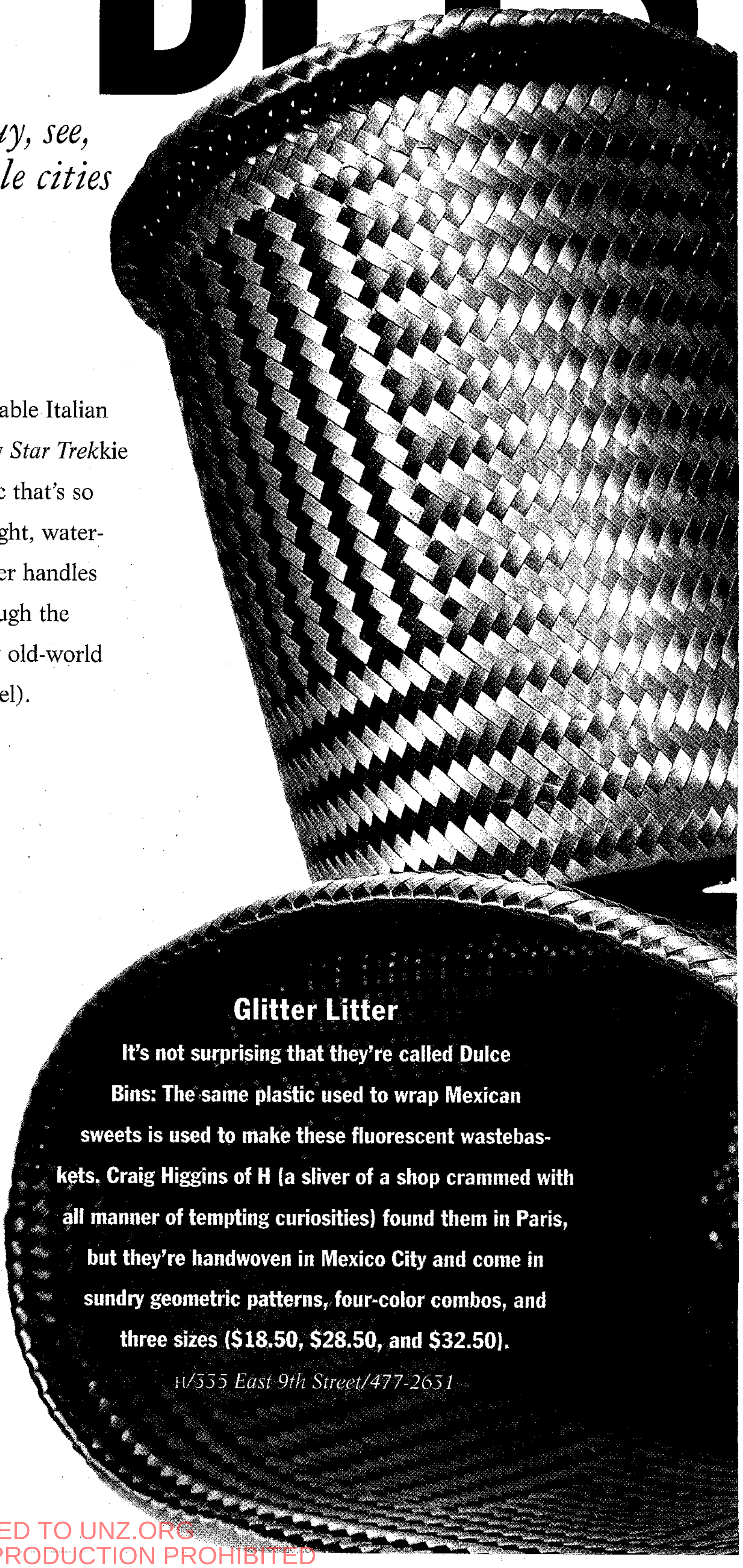
The best of all possible things to buy, see, and do in the best of all possible cities

BY CORKY POLLAN

Blazing Saddlebags

In a kind of homage to the millennium, Stüco (a venerable Italian leather-and-handbag company) has designed some very *Star Trek*kie luggage. It's made of reflective microsphere-glass fabric that's so silvery it looks space-agey, but it's actually the lightweight, waterproof cloth used on firemen's uniforms. The pale leather handles and trim have been treated, so they never darken. Though the materials look futuristic, the workmanship is decidedly old-world (from $370 for a carry-on tote to $475 for a large duffel).

FRAGMENTS/*107 Greene Street/334-9588*



Glitter Litter

It's not surprising that they're called Dulce Bins: The same plastic used to wrap Mexican sweets is used to make these fluorescent wastebaskets. Craig Higgins of H (a sliver of a shop crammed with all manner of tempting curiosities) found them in Paris, but they're handwoven in Mexico City and come in sundry geometric patterns, four-color combos, and three sizes ($18.50, $28.50, and $32.50).

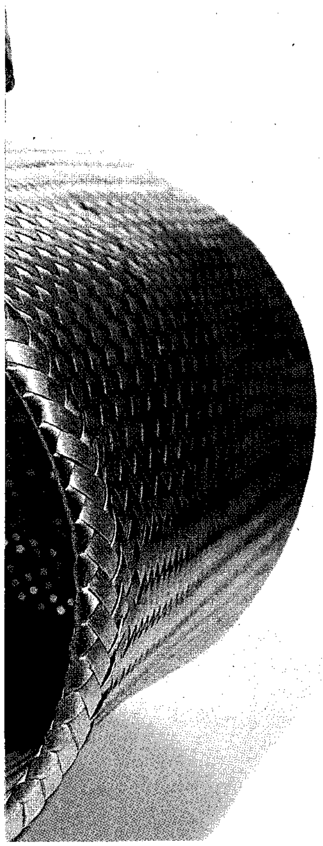
H/*335 East 9th Street/477-2651*

Photographed by Steve Wisbauer

Blanket Statement

Anyone intent on keeping ahead of the fashion curve should check out Jonathan Adler's teeny SoHo ceramics shop. While designers on both sides of the Atlantic (from Lauren to Galliano) hyped ponchos for fall, Adler has a fab collection right now. His are handloomed in Peru of alpaca and wool, and these oh-so-seventies beauties are multipurpose: outerwear-cum-bedwear ($350).

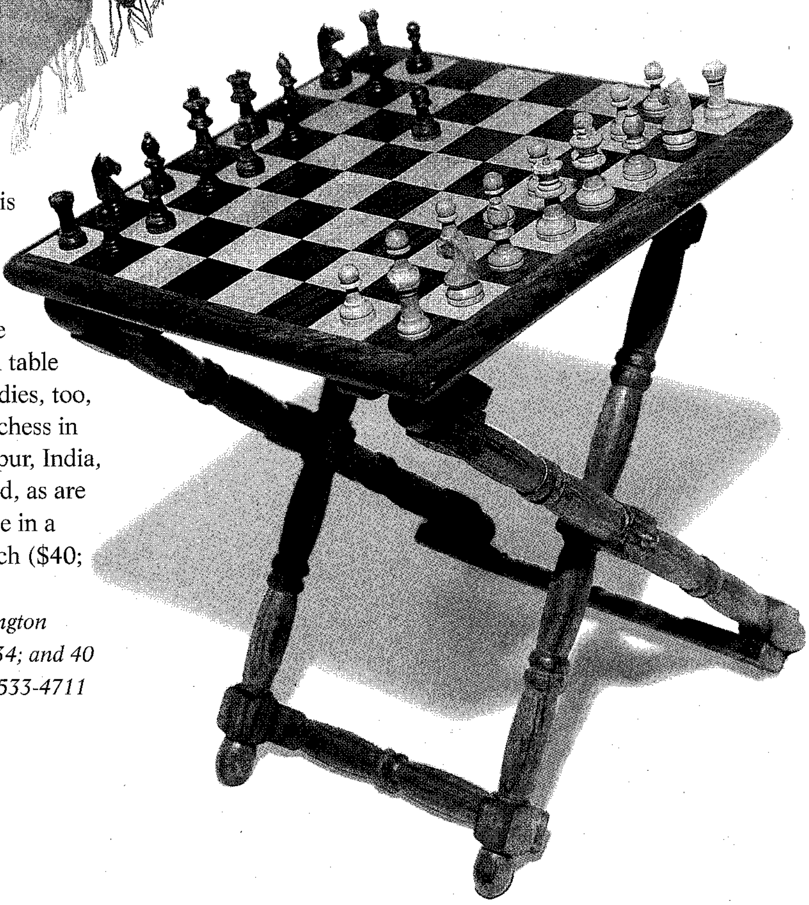
JONATHAN ADLER/*465 Broome Street/941-8950*



Moving Men

Chess addicts, take note. This little folding table with its checkerboard top lets you set up a game anywhere: on the grass, on the deck, in the sand. The thirteen-inch-high table (just the right height for kiddies, too, who are being turned on to chess in kindergarten) is made in Jaipur, India, of indigenous Shesham wood, as are the chess pieces, which come in a small velvet drawstring pouch ($40; chessmen included).

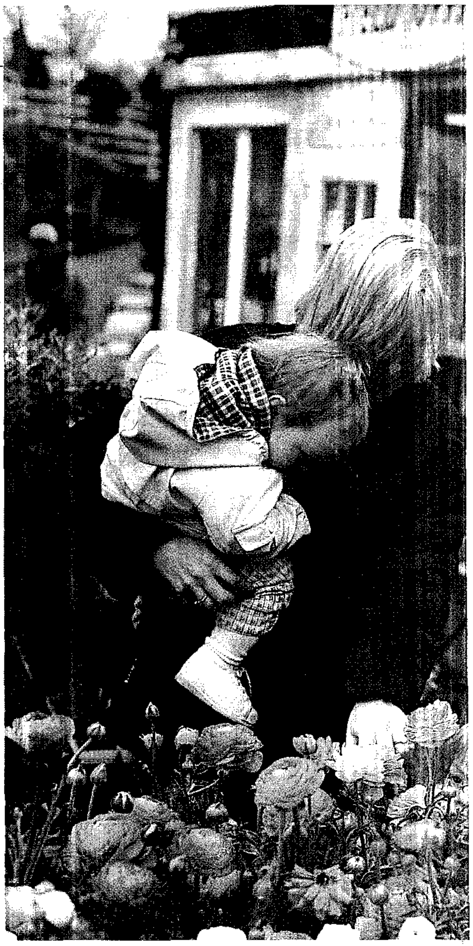
WILLIAM WAYNE & CO/*846 Lexington Avenue, at 64th Street/737-8934; and 40 University Place, at 9th Street/533-4711*



SMARTCITY

Bloom Burg

A harvest of experts' planting tips to help you cultivate your urban garden. By Stephanie Saulmon



Greenhouse effect: Above, choosing ranunculuses at family-run Nabel's Nurseries in White Plains; right, in Nabel's hothouses; far right, one of Jeff Mendoza's Japanese-inspired garden designs.

IT'S SPRING, AND WHILE URBAN GARdeners may have only a few feet in which to celebrate—be it one skinny window box, a sweltering four-foot rooftop garden, or a shady townhouse Eden—it pays to savor every centimeter. As landscape architect Kevin Gerard points out, "urban gardening is, by its nature, intense gardening, because every inch counts." The following advice and tips from the city's top landscape architects and garden designers will help point you to the best solutions, and the best resources, to develop and enjoy your own little patch of green.

Even if your apartment's stuffed to the ceiling on the inside, there's at least room enough to hang a planter on the *out*side. For humble window boxes, take the advice of full-service garden designer Maggy Geiger of the **Window Box** (686-5382)—who's worked with the likes of Madonna, Richard Avedon, and Barbra Streisand—and try out helichrysum, a velvety, tall, silver plant, or spider plants and asparagus ferns as alternatives to trailing plants like ivy. Both Geiger and landscape architect **Edwina von Gal** (718-706-6007) suggest succulents for your smaller planters. "Their root systems are minuscule," says Von Gal, "and their water requirements are in keeping with your lifestyle—they prefer to be forgotten." Echeveria, which resembles a rose and combines beautifully with alyssum, works well in planters, and some aloes can survive the winter if you bring them indoors into at least medium light. Another plant that works well in containers is scaevola, which blooms all summer with large violet flowers and was first carried in this area by **Home Depot** (various locations; 718-369-8400 for Brooklyn), also a great source for cheap and healthy hanging baskets. (Call ahead to see when new shipments come in.)

For consistently high-quality strains of window-box-worthy annuals like ranunculuses, pansies, and dianthus, and the best selection during off-season times, landscape architect **Signe Nielsen** (431-3609) recommends taking the easy trip to **Nabel's Nurseries** (1485 Mamaroneck Avenue, White Plains; 914-949-3963), where five acres and thirteen greenhouses, plus a 40-acre growing facility in Dover Plains, ensure you won't go home empty-handed. Or stay in the city and swing by the **Chelsea Garden Center** (205 Ninth Avenue, at 22nd Street; 929-2477), which has a large urban-horticulture library, a helpful staff, and the best-quality plants, from lady's-slipper orchids to nine-foot-tall Jack Monty trees. The high-end nursery also designs, installs, and maintains city gardens, from mowing lawns to seasonal cleanup ($150 for two men for one hour). Or mail-order the appropriately small, excellent plant specimens from **Roslyn Nursery** (211 Burrs Lane, Dix Hills, N.Y.; 516-643-9347), a horticultural heaven with unusual varieties of rhododendrons.

Since the harsh conditions that prevail here year-round can limit growth and even survival on terraces and in window boxes, it's sometimes easier to see your urban garden as an annual effort that will die off completely every winter. Gardener **Roger Miller** (662-6142) likes to plant herbs because they work well in small planters, smell good, and love lots of sun. Stop by the **Union Square Greenmarket** to pick up basil, rosemary, chives, tarragon, and thyme. For terraces, Miller favors birches and water-tolerant junipers as well as ornamental gourds and squashes. Landscape architect **Kevin Gerard** (Studio

EXPERT TESTIMONY

Sweet Charity

After watching the unfolding tragedy in Kosovo on CNN, you may be thinking of sending a check to an international aid organization. But where will your money do the most good? We consulted Human Rights Watch, which has been a presence in that unhappy region for almost a decade. Rachael Reilly, the organization's refugee-policy director, made it plain that she thinks any humanitarian organization working in the Balkans deserves our help, but when asked to pick two organizations whose work "on the ground" she particularly admires, she named the International Rescue Committee (877-REFUGEE), which has been building shelters for up to 1,500 refugees in Albania, and Doctors Without Borders (888-392-0392), which has a medical team in place to treat those injured during their flight from Kosovo.

SAM GROBART

Photographs: clockwise from far right, courtesy of J. Mendoza Gardens, Inc.; James Baigrie (2).

Gerard; 718-399-6998) urges gardeners to experiment with deciduous plants that have unusual branching habits, like black locust and staghorn sumac. With changing leaves and blossoms, these perennials add more excitement to your garden; since you'll probably spend the colder months indoors, you needn't worry about how bare they look in winter.

Signe Nielsen, whose clients range from Woody Allen and Mort Zuckerman to P.S. 1 (she charges anywhere from $50,000 to $200,000 for backyards and terraces), has found that people in the city don't realize how big trees get, and soon have too much shade or weight for their space. For rooftop gardens and terraces, she recommends smaller trees like the Yoshinoi cherry, the Leonard Messel magnolia, or the paperbark maple, which have attractive bark and flowers that provide an elegant year-round focus.

Garden designer **Mary Riley Smith** (496-2535) uses Kousa dogwoods and crab apples in her rooftop and terrace designs because they bloom nicely in spring, can stand up to wind and heavy sun, and turn a deep-red color in fall. For the largest selection of trees and shrubs, stop by the 101-year-old, sixteen-acre **Rosedale Nursery** (51 Saw Mill River Road, Hawthorne, N.Y.; 914-769-1300).

Make sure you use the right soil to give your plants all the nutrients they need. Edwina von Gal's favorite brand is 1881 Select (though it may be too heavy for rooftops), and **Lonnie Zamora** (Zamora and Company, Inc.; 254-4604) prefers to add organic matter to MetroMix to keep the weight down. Zamora's favorite one-stop spot in the city is the Upper East Side's **Dimitri Nurseries** (1992 Second Avenue, near 102nd Street; 876-3996), the largest garden center in Manhattan, with 15,000 square feet of everything you'd need, from bonsais to birdbaths, soil to seeds. Its small-town feel—and reasonable prices—will make you forget you're in the city.

For larger planters, Mary Riley Smith recommends using an evergreen backdrop of hedges like *taxus* or *Ilex crenata,* then highlighting with terrace-hearty flowering annuals like salvias or petunias up front for color. Jeff Mendoza of **J. Mendoza Gardens** (686-6721), known for his unusual, inventive color combinations, aims to capture the "contemplative quality of Japanese gardens," and often uses galvanized sheet metal to create custom lightweight, rust-free planters. Small Japanese maples can help you achieve this effect yourself and are hearty enough to survive city life, as is the tough and graceful *Miscanthus sinensis,* a tall, arching grass that blows nicely in the wind. Mendoza installs and maintains every garden he designs (prices starts at $10,000; maintenance is $50 an hour), changing the plant and flower combinations every year to allow each garden to evolve.

For shady townhouse greenery, garden designer **James Johnson** (Green Earth Gardens; 718-836-1754), chairman and landscape designer of the four-and-a-half-acre Narrows Botanical Gardens, finds that Allegheny spurge, a perennial ground cover, works well, as does the *hummingbird* variety of Clethra (sweet pepper bush), a shrub with white, spiky flowers. Johnson, who specializes in native plants and fragrant gardens, also recommends the silvery *Elaeagnus pungens,* an evergreen shrub that tolerates the high levels of salt often found in city soil and smells of gardenias in October (when nothing else is blooming). *(continued on page 120)*

NAVIGATOR

Q: After I did the math, it appeared that if I were to make this one-bedroom rental apartment into a two-bedroom, I could, in fact, actually afford to eat this year. But I can't risk losing my deposit due to damages naturally occurring during the construction and subsequent removal of such a wall. What should I do?

A: Meet Scott Webb, urban hero and founder of The Wall. For almost six years, his Pink Floyd-inspired outfit has been offering a viable solution to obscene rent costs by installing and removing its patented Pressurized Partition System in and from apartments all over Manhattan and the outer boroughs. By temporarily dividing living rooms and bedrooms, Webb enables victims of the current market to take on roommates without giving up privacy or their security deposit. "It fulfills an obvious need," Webb says of his invention. "It allows people to maintain their standard of living—to survive in this city."

Here's the beauty of it: The Pressurized Partition System is made of all the things a wall should be made of—Sheetrock, screws, aluminum studs. It looks, feels, and acts like a wall, but thanks to the unique installation process, no damage whatsoever is done to the existing walls of the apartment. When you're ready to move out, they remove it. "The word *wall* is really a misnomer," explains Webb. "Legally," he's quick to assure us, "it's just a piece of furniture, like a sofa."

Depending on the size and specifications of the project, installation can take anywhere from three hours to two days. The standard eight-by-twelve-foot partition with a hollow-core Luan door is $799.50, including $150 deposit, reimbursed upon removal. Additional amenities include windows ($150 to $200 each), pocket door ($650), and ventilation fan ($250). And if you're feeling particularly romantic, French doors are only $300 apiece. Call for a free estimate (718-793-3151).

BRETT KELLY

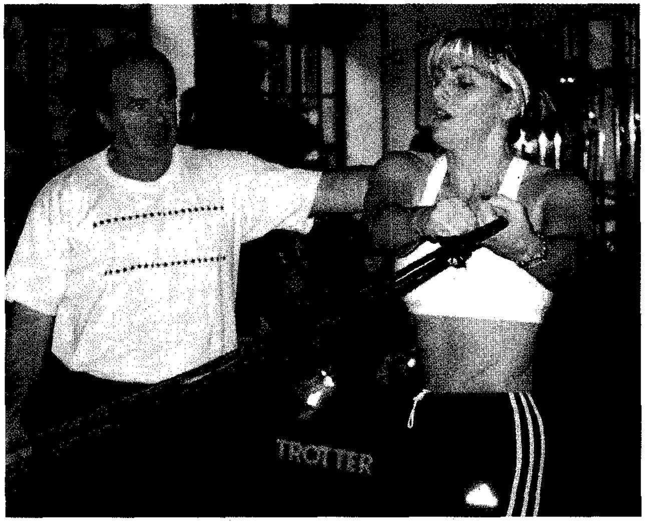
SHYAMA PATEL

Home Bodies

Crunch time: *The original supermodel sculptor spills a sackful of take-home tricks that'll keep you strong—and let you* **bag the gym.**

INSTEAD OF SENTENCING CLIENTS TO A life term of rowing machines and Lifecycles, fitness guru of gurus Radu (famously responsible for such iconic bods as Cindy Crawford's and Marla Maples's) has them sweat it off the old-fashioned way: in a high-school-style fitness center, complete with basketball court and monkey bars. "Run, Rollerblade, and kayak, and you'll never have to see a gym," Radu says. Prefer doing the job in your living room? Here's his skip-the-health-club toolbox.

Everlast Leather Skip Rope ($13 at Paragon): Jump for fifteen minutes to strengthen legs and shoulders. "Jumping makes you light-footed and fast. It prepares you for other activities . . . like tennis!" Radu enthuses. ("He's *killing* me," a client gasps, jumping on and off a bench.)



Radu it yourself: Trainer with client and bungee cord.

Vew-Do Balance Board (from $99 at Paragon): Like a skateboard with one roller instead of wheels. Learn to balance by holding onto a wall or counter, and seesaw to work thighs and butt. Standing is standard, but "if you sit on your tushie, you can kayak," says Radu, rocking wildly back and forth. "Hey!" he bellows. "Someone bring me a paddle!"

Bungee Cord (⅜-inch-diameter cord, 60 cents per foot at Tent & Trails): A twenty-foot length tied to a sturdy pipe, doorknob, or radiator is terrific for the upper body. To "swim," face the knot and, holding both handles, move as in freestyle, breaststroke, backstroke, and butterfly (start with fifteen reps, then time it by the minute). Tennis strokes and biceps curls work, too. Turn your back and repeat.

Bollinger Neoprene-Covered Dumbbells (five pounds; $6.99 each at Sports Authority): For upper-body work. To learn how, rent a video ("Cindy Crawford's is good, but I can't say that 'cause I made it . . . ," says Radu in an unusually pensive moment). Or book an hour with a trainer: "Take notes, go home, and practice."

Frelonic Sport Roll Mat ($29.99 at Paragon): No, you can't get around push-ups and sit-ups. But you might as well spend on a mat and save on an orthopedist.

Paragon Sporting Goods, 867 Broadway, at 18th St. (255-8036); The Sports Authority, 845 Third Ave., at 51st St. (355-9725); Tent & Trails, 21 Park Place (227-1760).

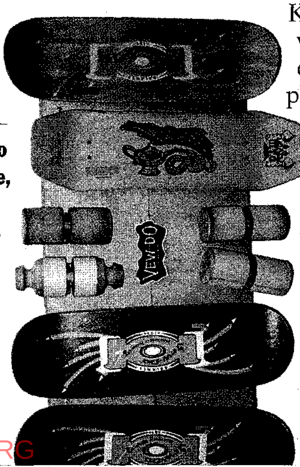
Picks of the Week

Nan Swid Design's home and table accessories sell at Bergdorf's; her dinnerware sells under the Calvin Klein label. At the sale, many items are 50 to 70 percent off: from $5 and up for dinnerware to $10 for silver-plated photo frames to $60 for silver-plated teapots. *55 W. 13th St., second floor (633-6699); M.C., V.; Thurs.–Fri. 8–6; 4/8–4/9.*

Courtney Vaughan outfits the (really) junior set in sweet pastel frocks for dance classes, garden parties, and other fancy occasions. Dresses are usually up to $295; at the spring sample-and-stock sale, they're $200, skirts are $85, and jackets are $225. Girls' sizes 6 to 12. *Hotel Wales, 1295 Madison Ave., near 92nd St. (831-0268); checks accepted; Fri. 2–8, Sat. 10–8, Sun. 10–3; 4/9–4/11, or by appointment.*

Maria Pinto's pricey, grown-up eveningwear sells at Barneys, Bergdorf's, and Takashimaya. At the company's sale, spring and fall stock is less than half price. Snap up feather-trimmed wraps ($150–$700), silk-jersey separates ($100–$300), taffeta jackets ($375), and evening gowns ($400–$1,000). *Shoreham Hotel, 33 W. 55th St. (247-6700); A.E., M.C., V., checks; Fri.–Sun. 10–7; 4/9–4/11.*

The New York Design Center's traditional and modern interior-design showrooms include Grange, Ligne Roset, and Baker Knapp & Tubbs. This weekend, seventeen dealers are selling floor samples (lighting, rugs, furniture, etc.) to the public for at least half off retail: from $100 for a simple lamp to $10,000 for a hand-carved Italian dining table. *200 Lexington Ave., at 32nd St. (679-9500); checks accepted; Fri. 9–6, Sat. 10–5; 4/9–4/10.* ■



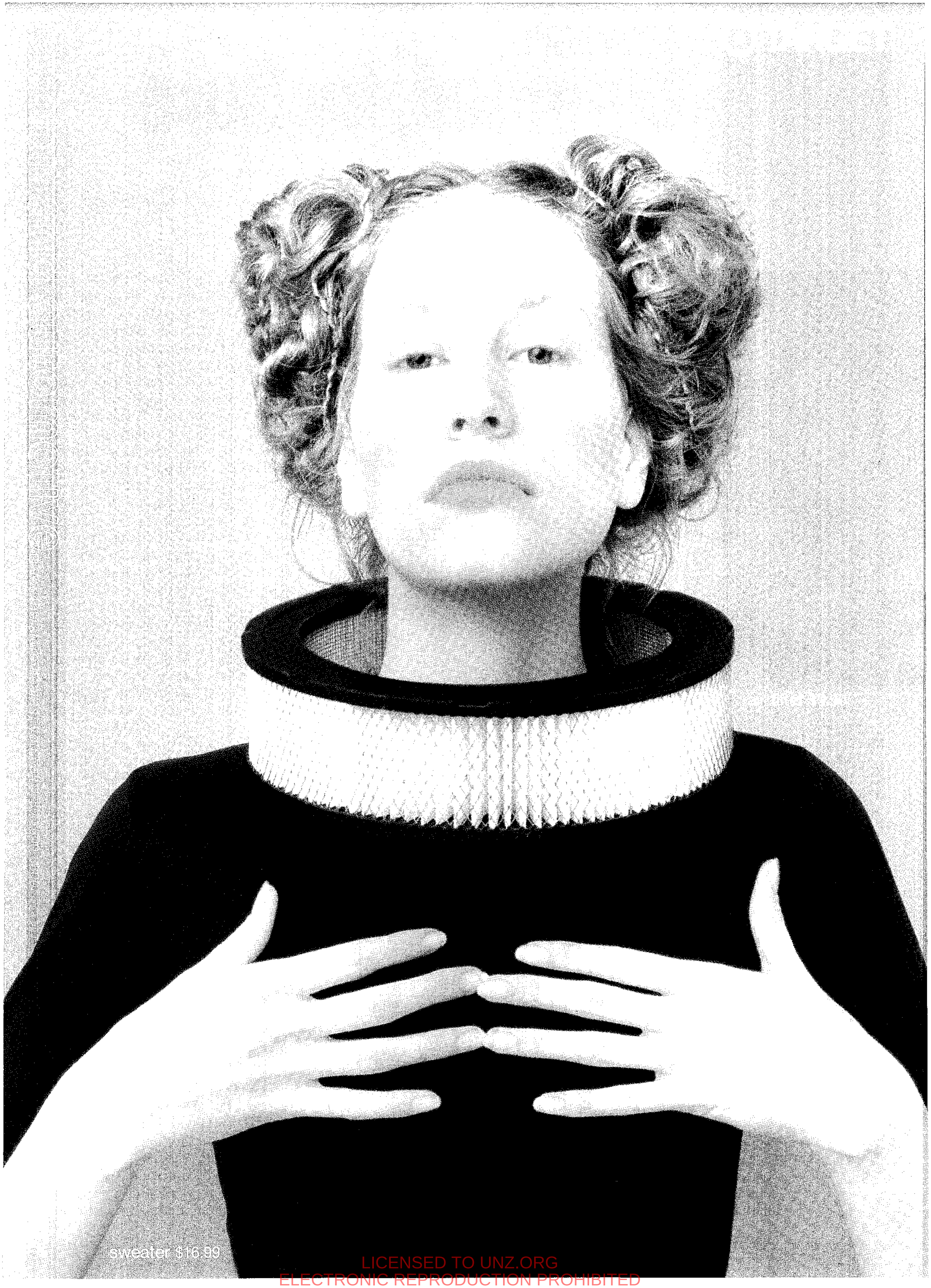
Photographs by Shyama Patel.

ALWAYS A DEAL

Back Break

IF YOUR TONING-AND-TRIMMING spring-fitness regimen is creating a big pain in your neck, head for treatment at **Madison Avenue Spine and Sports Medicine.** The center, with its lablike atmosphere, is known for its invigorating and effective 45-minute medical massage. A treatment is usually $90, but for MASS first-timers, it's a mere $25. The catch? You just might get addicted. *275 Madison Ave., at 40th St., Suite 1611 (986-3888).*

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.



sweater $16.99

MOVIES **PETER RAINER**

Charmed, for Sure

Erick Zonca's appealing 'Dreamlife of Angels' is an intimate and sophisticated tale of friendship between two utterly different women

Chère **and** ***chère*** **alike: Elodie Bouchez and Natacha Régnier, unlikely friends in** ***Dreamlife.***

ISA (ELODIE BOUCHEZ), IN THE MARVELOUS FRENCH film **The Dreamlife of Angels,** is a 21-year-old vagabond with close-cropped black hair and saucer eyes. Her chunky backpack seems the most substantial part of her. We first see Isa trying to make a go of it in the streets selling handmade postcards, then working in a garment factory in Lille, in northern France, where her stitching is so inept she's fired. Taken in by a co-worker, Marie (Natacha Régnier), who is apartment-sitting for a teenage girl hospitalized after a devastating car accident, she's buoyant. Isa experiences life as a series of choice happenstances. She delights in seeing how things play out.

If Isa has the nascent look of a gamine, Marie, with her tight-drawn prettiness, seems prematurely hard-bitten. At first, these two hit it off: They prowl the malls and pull pranks and try to crash nightclubs; they smoke in bed together and razz men. But Marie is temperamentally Isa's opposite; she looks upon life not as a lark but as a minefield. Her hurts are deep, too deep for someone as blissfully naïve as Isa to really comprehend. Ultimately, Marie can't comprehend them, either. Isa lives in a world in which suffering is just a way station en route to some new Oz, while for Marie it's her first—and final—destination. The tragedy of their friendship is that they damage each other without meaning to. Isa's dawning realization that Marie is dangerously off-kilter suggests the way children are spooked by the depredations of adults. For Isa, Marie's raging woe becomes a kind of violation, and yet she doesn't condemn her friend. Isa is a rarity among movie heroines—she's believably beneficent. If she wants her dream life and her real life to match up, who can blame her? This ardent sprite deserves to exist in a state of grace.

The 42-year-old first-time feature director Erick Zonca, working from a script he co-wrote with Roger Bohbot, captures the whims and hesitancies of friendship, the way a simple shared excursion can turn into a delicious conspiracy. When Isa and Marie are denied entrance to a rock club, they mock the beefcake bouncers, Fredo (Jo Prestia) and the mutton-chopped Charly (Patrick Mercado), and the girls' taunts turn into street theater. They get high on their own verve, and the guys are charmed. (They end up good friends.) In *Masculin-Féminin* (1966), Jean-Luc Godard caught the rhythms of the mating dance of Parisian youth. Zonca has a similar affection for the ways the sexes pivot and preen for effect. *The Dreamlife of Angels* isn't just a movie about what it's like to be young; it has a rapturously rejuvenating spirit, which is what the early Godard movies had, too.

Zonca features Isa and Marie contrapuntally, as the yin and yang of feminine experience. Isa doesn't really form any sexual attachments, but her whole being is sensualized. She wants life to astonish her in the most pleasurable ways, and her little gambols are like comeons to fate. She forms deep attachments all at once, not only with Marie but with the comatose young girl whose apartment she occupies. Isa discovers the girl's diary and starts writing entries for her to read when she recovers; she visits her in the hospital, telling the nurse she's her friend—which, in a real sense, she is. Isa revels in the sheer *connectedness* of life; she wants to commiserate with everybody's mood.

Marie's mood is perpetually clouded. The vagaries of life—of men—bring her down. Sex is a subjugation she can't abide and can't do without. When she's caught shoplifting a leather jacket, a slick playboy club owner, Chriss (Grégoire Colin), gets her off the hook, and although she resists his moves, they end up entangled. In a rented-by-the-hour hotel room, she and Chriss go at it, as the camera rests on her desolate, implacable face. In a scene like this, Marie has gone beyond masochism into martyrdom. She's a sacrificial lamb offering herself up to the wolves. But she's smitten; she wants this wolf to love her. Marie is kin to Isabelle Adjani's Adele H., who was also destroyed by unrequited obsession. Adele's folly, however, had a romantic fullness; Marie's is deeply pathetic. She's contemptuous of rapture, and

Photograph courtesy of Sony Pictures Classics.

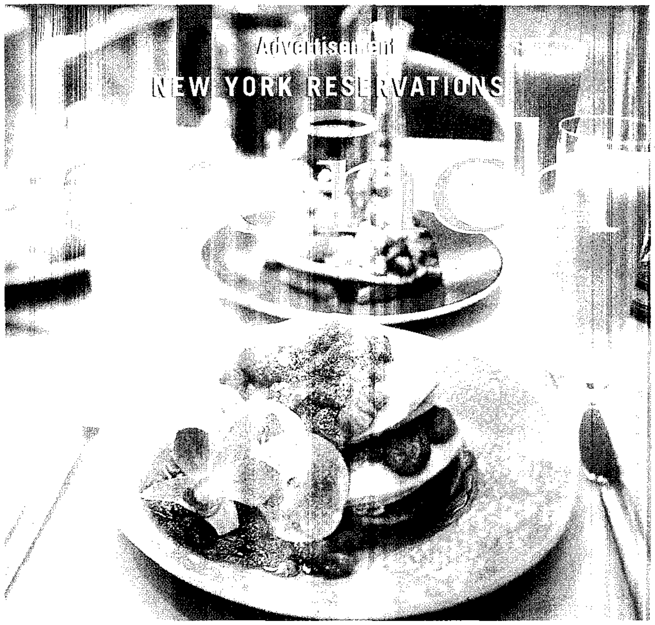
yet it enthralls her—it's the only thing that can knock her out.

Zonca doesn't moralize about any of this. His openness to experience is so all-encompassing that we accept Marie's calamities as unconditionally as we embrace Isa's revels. Both ring true. So does the way the girls' friendship not only comes apart but coheres, so that at times they seem like a pair of ragamuffin *pierrettes*. There's a lovely scene where both girls audition for a job requiring them to mimic celebrities; Isa impersonates Madonna doing "Like a Virgin" and then Marie, reluctantly, does Lauren Bacall. It's a perfect commingling of guises—the waifish tease and the sultry enigma. But this audition is only a passing fancy for the girls. Godard's brainy, romantic youths saw themselves as the seraphim of pop culture; they transformed fandom into lyric poetry. Zonca's young people are essentially post-pop; they have to fend for themselves, and their fantasy lives are shorn of cultural accoutrements. Isa and Marie are originals, though their predicament will no doubt resonate for a great many women, and men, in the audience.

The film gets into the quicksilver, inchoate areas of sexual byplay that most films avoid—especially the current ho-hum French crop obsessed with the adulterous bourgeoisie. And the performances are startling (the two women shared Best Actress honors last year at Cannes). Natacha Régnier seems to have imagined her role in one great arc: Everything she sets up in her early scenes pays off. When Marie first tells Isa that she "doesn't get stuck on guys," we can already hear the waver in her voice. Régnier's performing style is a marvel of conceptual acting. Elodie Bouchez's style is an intuitive triumph: She's working out her character in front of our eyes, amazing herself right along with us. Bouchez has been acting in the movies since 1991—most memorably in André Téchiné's *Wild Reeds*—but this film should send her into orbit. She expresses what Jean Renoir, who would have loved her, also held dear: a passion for the voluptuousness of the everyday. And that's what Zonca, at his best, expresses, too. The film wends its way into sadness, but it feels restorative by the end because the director hasn't been false to experience.

ROBERT ALTMAN, AT 74, KEEPS TURNING them out. You never know what he's going to give you, and sometimes after you've seen one of his films, you *still* don't know. His latest, **Cookie's Fortune**, set in small-town Mississippi, is pleasingly shaggy. You keep expecting it to drop a few octaves, but it never does; it's Delta pop that never becomes Delta blues. Still, this may not be such a bad

(continued on page 106)



Photos: Kenneth Chen

BACK PORCH
Corner of 33rd St.
and Third Ave.
212-685-3828

Free drink with a la carte brunch. Saturday and Sunday, noon-4 p.m. Tri-level restaurant with outdoor and enclosed cafe. French toast, eggs Benedict, omelettes, salads. Childen's menu. Lunch and dinner daily. All major credit cards.

BARCLAY BAR & GRILL
Hotel Inter-Continental
New York
111 East 48th St.
(btwn. Park
and Lexington aves.)
212-906-3130

Each Sunday Chef Jason Avery of the Barclay Bar & Grill offers cuisine from the four corners of the world. Live entertainment in an elegant setting make for a splendid Around the World Jazz Champagne Brunch. Pre-fixe, $44; children under 12, $22, 11:30 a.m.-4:00 p.m.

CRYSTAL FOUNTAIN
Grand Hyatt New York
(Park Ave. at Grand
Central Station)
212-850-5998

The Crystal Fountain provides a serene setting for an elegant and leisurely Champagne Sunday brunch. Partake in a lavish buffet while enjoying the fabulous views of the East Side. Brunch is offered from 10:30 a.m.-2:30 p.m. Adults, $40; children (6-12), $21.

HALCYON
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BOOKS WALTER KIRN

Immaculate Confection

'East of the Mountains,' David Guterson's follow-up to 'Snow Falling on Cedars,' is polished, heartwarming, civic-minded—and devoid of mystery.

East of the Mountains
BY DAVID GUTERSON
Harcourt Brace & Company; 279 pages; $25

CERTAIN NOVELS ARE FICTIONALLY CORRECT. they strive not to be great but to be good and, above all, to give offense to none. When the president goes on vacation to Martha's Vineyard and asks for recommendations from local bookshop owners, these are the sort of novels he's always presented with, neatly packed in organic-cotton tote bags. They're quality-of-life books. Low-fat. All-natural. One senses that one could bug their authors' homes and broadcast their dinner conversations live directly over National Public Radio.

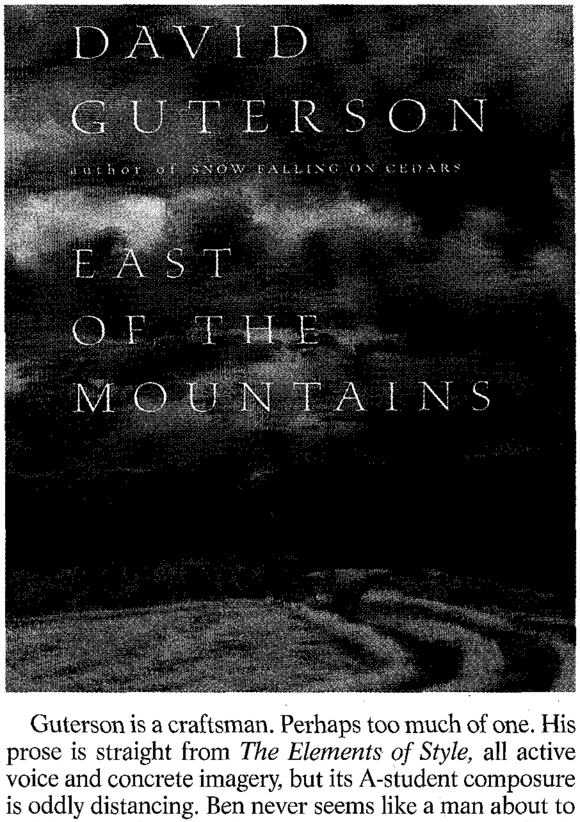
East of the Mountains is such a novel, and David Guterson is such a writer. The follow-up to his word-of-mouth best-seller *Snow Falling on Cedars,* a literary mystery about the persecution of Japanese-Americans in World War II–era Washington State, *Mountains* is a more introverted work but no less civic-minded and benign. It teaches the interconnectedness of all things and the basic goodness of human nature. It warms the heart and stimulates—without unduly exciting—the mind. When it touches, ever so lightly, on politics, it always comes down on the right side of the issues, from guns to health care to the environment, and its mellow, nonsectarian spirituality is intellectually biodegradable, made of nothing more toxic than goodwill.

The story begins with a surefire stage trick, displaying a gun and setting a clock. Ben Givens is a retired Seattle heart surgeon, recently widowed and diagnosed with cancer. So as not to burden his family, he decides to set out on a final, sunset hunting trip, after which he plans to pull a Hemingway with his father's shotgun. We're told to expect the suicide that night, which licenses Guterson to describe Ben's day in close and chronological detail. Every action becomes an epitaph, whether Ben is brewing a cup of tea or calling his trusty hunting dogs. There's almost nothing that such a structure can't find room for or squeeze some misty emotion from, and Guterson uses his lock on our attention to indulge a talent for lavish nature writing tinged with a feeling of ecological loss. The son of an eastern-Washington apple grower, Ben travels over the mountains to the plains noticing every hillock, every grass blade. "They emerged from the shadows of the talus buttes, where the river lay throttled behind Wanapum Dam, still and flat, a green lake."

Fictionally correct prose: Handsome verbal pyramids and all the answers, to boot.

It's an axiom of fictional correctness that people are never good or bad, just wounded, and the wound is almost always the same: a desensitized soul, an impairment of the empathy gland. Ben's wounds go back to World War II, when, as an infantryman in Italy, he machine-gunned a German soldier and cut him in half. Like most of the traumas in the novel, this violent scene is twinned with one of healing when a valiant army doctor revives Ben's buddy with an emergency heart massage. The incident spurs Ben to become a doctor and an all-around humanitarian. He marries an army nurse, his first true love; raises a family; builds a practice; and lives a happy, constructive life. Along the way, though, something hardens in him. Scientific rationalism takes over, slowly eclipsing the fullness of his being.

The business of Guterson's story is to restore Ben, to open his closed lotus. The reader sees the healing coming when Ben's car breaks down and two hippies pick him up in, of course, an old VW van. He gets another dose of counterculture when a drifter lays three joints on him. In a plug for the medicinal use of marijuana, Ben lights up and his pain disappears, replaced by a rush of childhood memories that allow Guterson to give his backstory. Ben consumes the joints one by one, occasioning helpful flashbacks at regular intervals, and somehow we know that his story will run out precisely when his stash does.



Guterson is a craftsman. Perhaps too much of one. His prose is straight from *The Elements of Style,* all active voice and concrete imagery, but its A-student composure is oddly distancing. Ben never seems like a man about to kill himself; his thoughts and perceptions are perfectly stacked and polished, like produce in a high-end deli. "The sun came low from out of the west to filter in between the limbs, and it lit her face, arms, and throat as she sat with her legs tucked under her, searching inside their picnic basket—tomato sandwiches, spearmint tea, celery stuffed with peanut butter, cherries in syrup, walnuts." The book is full of such immaculate inventories, but instead of leading anywhere, they just pile up in handsome verbal pyramids.

Meanwhile, the ghost of Hemingway starts to moan—in the memories of wartime Italy, the Winchester shotgun, the beautiful army nurse. Ben's bird hunt is a version of the fishing trip in "Big Two-Hearted River," a story famous for what it doesn't tell about Nick Adams's presumed inner torment and troubled history. *East of the Mountains* tells us everything, though, and shows little faith in the power of implication. Fictional correctness permits no mystery. It has a job to do: Impart right thinking. Ben is tenderized in rigid stages, meeting a succession of passersby whose roles are to teach him a lesson and then move on. A sick migrant fruit-picker on a Greyhound bus reminds him of his Hippocratic oath (and the sad plight of the uninsured). A female grad student reading a book on mysticism stirs his latent religiosity (and inspires a decision to give up blood sports). Whenever Ben's consciousness needs to be raised a notch, a volunteer appears with the perfect tool. By the end of his liberal reeducation, he's sick of guns, sympathetic to the poor, environmentally aware, and he can even speak a dab of Spanish. Terminal colon cancer or not, it's a wonderful life. As a farm wife tells Ben, referring to his family: "Seeing you die, it'll make them compassionate."

> *"Certain novels strive, above all, to give offense to none. These are quality-of-life books.* **Low-fat. All-natural.** *One senses that one could bug the authors' homes and broadcast dinner conversations live over National Public Radio."*

Or maybe angry and bitter. Who knows? The fictionally correct have all the answers, and that's what's wrong with them. They're artistic technocrats. There's no dilemma so knotty, no question so baffling, that it can't be smoothly neutralized by dialing up the right attitude adjustment. Poor old Hemingway. If only he'd known. ▬

Walter Kirn's 1997–99 reviews are available at **newyorkmag.com**.

SHORTS

The Sopranos (FARRAR, STRAUS AND GIROUX; $23), a long-limbed, short-fused girl gang from a Scottish port town, have a chance to raise Cain in the big city—if they can slip the clutches of the sisters from Our Lady of Perpetual Succour. Alan Warner's novel (no relation to the HBO series) is a sweet-tempered romp, confirming every prejudice about girls in short plaid skirts. They drink, snog, spew. Warner writes in a half-dialect, so the book reads like a boozy chat session in the w.c.: "Chell laughed, That was just classic, starkers wi his beastie sticking out an his couping over." Scotland's lasses (unlike the lads—see Irvine Welsh, *Trainspotting*) can laugh at debauchery. They don't have the nihilist sensibility, not while there's a French Connection nearby where they can purchase a new micromini. ALEXANDRA LANGE

DISCIPLINED IN THE ARTS OF STAIN REmoval, table etiquette, and hara-kiri, Tender Branson hijacks a 747. His plan: to record the details of his recent rise and fall as a modern-day media messiah into the cockpit's black box before plunging to his death. That way, everyone will know—will *want* to know—his story. With this charming device Chuck Palahniuk begins his satirical second novel, **Survivor** (W.W. Norton; $23.95), the story of a Creedish Death Cult member sold into domestic servitude who's smitten with a barren clairvoyant named Fertility whose brother he may or may not have murdered. Palahniuk creates a dryly amusing character whose home-remedy- and scandal-rich existence is as engrossing (and as frequently interrupted) as the best daytime television. But three quarters of the way through, his writing suddenly seems rushed, unable to get below the slick surface—perhaps becoming just what he set out to deride. BRETT KELLY

THERE'S NO CHANCE EMILY PRAGER'S **Roger Fishbite** (Random House; $22), a self-described "literary parody" of *Lolita*, could be banned. There's nothing erotic about it. Told from the perspective of a gum-popping 13-year-old girl, Prager's novel emphasizes all the gaucheries Humbert Humbert tried manfully to ignore. Her nymphet takes an obsessive interest in child-sex stories, so she knows what a wolf looks like long before Roger Fishbite moves in downstairs. "Is the innocence of one girl child so important next to *Alice in Wonderland*? Does it matter if it wasn't quite soooo wonderful for her?" she asks. Today's Lolita does not end up poor, pregnant, or pining. Rather, thanks to her boarding school's anorexia-bulimia specialist, she *owns* her anger. Call it Lolita's revenge. A.L.

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THEATER JOHN SIMON

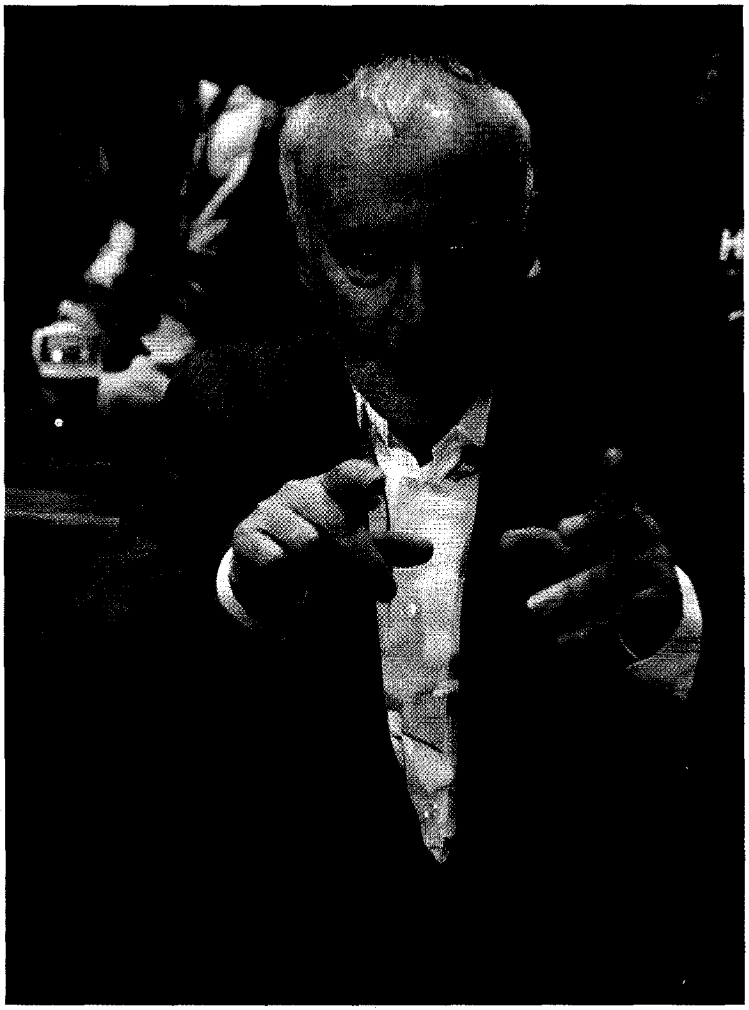
Blarney's Tone

Bar plays are inevitably all talk and little action, but Conor McPherson's 'The Weir' lacks stories engaging enough to transcend the meager Irish-pub setting.

CONOR MCPHERSON'S **The Weir** TAKES PLACE IN A rural Irish pub in "Northwest Leitrim or Sligo." I worry about locations that have an *or* in them as a potential blurrer of vision. I am likewise worried about locales that are seedy Irish pubs: How much more inundation by booze and blarney can our woozy heads withstand? In this particular pub, there hangs, among others, a picture of a nearby weir, which gets briefly commented on as regulating "the water and generating power for the area." Is that enough to make it the play's title?

A weir is a dam placed across a river to raise or divert the water, or a fence in a stream to catch or retain fish. I submit that the eponymous weir is in fact Brendan Byrne's pub, where drink and chitchat manage to divert the onrushing waters of life for a bit; but also where the poor, heavy-drinking fish of the play, four men and a woman, are trapped by their memories, anxieties, and unrealized expectations into consuming pint after pint of liquor and loads and loads of palaver. All but Brendan, the youngish owner and barkeep, have tales to spin: tales of the supernatural in which they were involved but that may be merely delusional. Either way, they raise the possibility of a third definition: A weir may just be *weird* with the *d* apocopated.

Go to ale: Brendan Coyle, left, and Jim Norton in *The Weir*.



Photograph by Ivan Kyncl.

McPherson is preoccupied with the supernatural, in this particular instance ghostly presences. Ghosts are the obverse of religious coin, rife in Ireland; there is nothing like the Holy Ghost to beget in the untutored mind unholy ghosts. Here we have an aging bachelor of a garage owner, Jack, and a jack-of-all-trades, Jim, as regulars in Brendan's pub. Then there is Finbar, the middle-aged married man renting an old house to Valerie, a somewhat mysterious Dubliner who has chosen to relocate to this backwater. He has been showing her the area, with perhaps hidden designs. This, naturally, brings them to the pub.

After that, it is talk, talk, talk. Evidently, the people who give out awards in England (four of them to *The Weir*) are suckers for boozy Irish barroom talk, a point for each tongue-loosening pint. And there may be a perennial fascination with the brogue, even as we here nurture a warm blend of amusement and patronization for southern accents. Certainly the characters in *The Weir* speak in aromatic Hibernian cadences as well as words and phrases whose arcaneness adds spice to the stew.

Rae Smith's set is the ultimate in seediness, the kind of place that may well spread cheer by looking worse than the hovels its clientele might inhabit. Paule Constable's lighting starts out cozy enough, then gradually fades to last-ditch chiaroscuro—nice work. And Paul Arditti's sound design aptly conveys the wind howling outside, giving rise to some discussion about whether it is northerly or westerly. Ian Rickson's staging does its best to make a fatally static play come fitfully alive, even though its action is mere fidgeting.

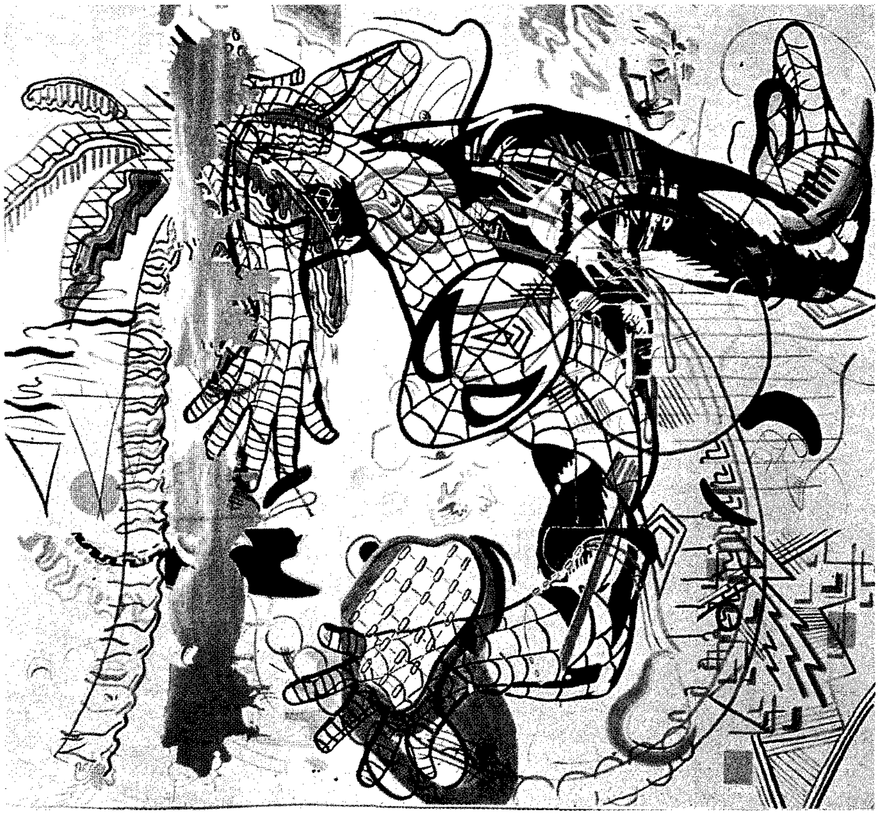
For static *The Weir* crushingly is. The most powerful barroom plays—*The Iceman Cometh*, *The Time of Your Life*, *The Playboy of the Western World*—infiltrate their stasis with enough action to set the chatterers' teeth chattering. But the stories that populate McPherson's stage are at once too remote and, I fear, too contrived to give us much of a sense of a world beyond this pub, whose perimeters are more confining than those in O'Neill, Saroyan, and Synge. Although *The Weir* presents racy enough characters, it doesn't find much to do with them.

This is assuredly not the fault of the actors—Kieran Aherne, Brendan Coyle, Dermot Crowley, Michelle Fairley, Jim Norton—who give lovingly rounded performances. Four of them must deliver long and difficult arias, and they acquit themselves with verve and finesse. Finally, though, plays are made not by acting but by writing. ▬

ART MARK STEVENS

Brave New *Welt*

Amid the cultural wreckage of postwar Germany, all ties to tradition severed, Sigmar Polke created visionary art that didn't look like "art."



At MOMA, Polke's *Spiderman.*

WORLD WAR II LEFT GERMANY in cultural, not just physical, ruins. In contrast to other Western Europeans and Americans, who retained some ongoing belief in institutions, many serious Germans after the war could not hold on to any such faith. History appeared irredeemable, the present absurd. Sundered from their past, German artists were left in a position of nihilistic desperation. Wasn't art, as traditionally understood, just another fraudulent rhetoric? An elitist diversion? In the early sixties, German artists—inspired mainly by Joseph Beuys—directly confronted this situation. Taking nothing for granted, they edgily challenged the remaining assumptions of their culture. While related to Dada, Fluxus, and Pop, their work was different in spirit. It was darker, more uncomfortable, hectoring. It never seemed to settle into being just art.

"Sigmar Polke: Works on Paper, 1963–1974" is an exhibition of about 180 drawings from an artist who—together with Beuys, Anselm Kiefer, Gerhard Richter, and several others—is an influential figure from this period in German culture. Organized by Margit Rowell for the Museum of Modern Art, the show focuses upon the period when Polke developed his particular angle of vision. From the first, his drawings made a point of avoiding the look of art. They seemed tossed off—often a few throwaway lines done with a ballpoint pen on a scruffy piece of paper. Many presented satirical, cartoonish views of contemporary society. Polke invented a figure he called a "potato-head" who embodies the pedestrian viewpoint of many people in consumer society and a "ghost" who represents the dreamier aspirations of the population. He parodied the historical parade of styles in modernism, mimicking, for example, the strains of lyrical and geometric abstraction.

There is no "authority" in Polke's universe save that of the artist himself, who is not subject to the tainted conventions of history, tradition, and ordinary judgments of good and bad. One result is that his work has a floating, unmoored quality. He does whatever he wants whenever he wants, devising new styles, personas, and methods at will: The tossed-off easily becomes the grandiose. Polke often plays with baroque or grandiloquent aspirations—a reflection in a dark mirror of Nazi utopian rhetoric. In the sixties, he took psychedelic drugs, and much of the art in this exhibit is hallucinatory—a cosmic free-for-all. The centerpiece of the exhibition is a room that contains four mural-size drawings that are together called *The Ride on the Eight of Infinity.* Patched together from countless smaller drawings, this pastiche reflects a scientific view of the world as a place of ceaseless molecular motion. Its kaleidoscopic narrative line, in turn, comes from motorcyle culture. (Polke actually spattered motorcycle grease across some of the pictures.) The density of the references playing across the surface could nourish a dozen dissertations.

Like many other postwar German artists, Polke brings the pop profusions of the contemporary world into his work—as if to violate the old temples of art. Of course, even art that doesn't want to look like "art" very soon does. In the handsomely designed catalogue, Rowell makes the interesting argument that Polke is part of the longstanding Rabelaisian tradition in Western culture, subverting elitist norms with a kind of robust, vulgar energy; Breughel is such an artist. But Polke's art does not, at least to my eye, have the visual strength of a Breughel painting. Instead, he holds interest as a cultural commentator, a kind of writer who writes by other means. A maker of alphabets who doesn't believe in words. ■

Photograph courtesy of the Museum of Modern Art.

CLASSICAL MUSIC **PETER G. DAVIS**

Respect Your Elgar

The National Symphony Orchestra keeps shaking up the repertory, offering New York premieres by Corigliano, Bolcom, and—better late than never—Elgar.

ORCHESTRAS THE WORLD OVER VISIT NEW York each year, and critics habitually complain about the hackneyed repertory favorites they invariably bring with them. Lately, though, some maverick conductors have been throwing caution to the winds. When Esa-Pekka Salonen came to town with the Los Angeles Philharmonic last month, he offered a pair of concerts crammed with dangerously stimulating music. Conductors such as Michael Tilson Thomas (San Francisco) and Christoph von Dohnanyi (Cleveland) have recently confounded timid presenters with their enterprising program choices. And of course Leonard Slatkin has been doing just that for years, first with the Saint Louis Symphony Orchestra and now with the **National Symphony Orchestra**, which arrived in Carnegie Hall not long ago to play two concerts of nothing but New York premieres.

Make it new: Leonard Slatkin conducts the National Symphony Orchestra at Carnegie Hall.

Such daunting prospects no longer even seem to frighten audiences. But then, one of Slatkin's most intriguing novelties could hardly have threatened conservative ears: the almost mythological Symphony No. 3 by Sir Edward Elgar, whose first two essays in the form are now popular fare. When the composer died in 1934, he left extensive sketches for a Third Symphony, but they were never considered sufficiently developed to complete, until British composer-musicologist Anthony Payne took up the challenge in 1993 and prepared a version with the blessing of the Elgar estate. The results are fascinating to hear—once. Elgar's noble manner and Edwardian generosity are unmistakable, but unlike such famous torsos as Berg's *Lulu* or the Mahler Tenth Symphony, the Elgar Third has just too many gaps to be filled in; even a musician as deeply versed in the idiom as Payne can only hint at what the composer might have done.

New American music otherwise occupied Slatkin, and I was especially taken by William Bolcom's Sixth Symphony, written for the National Symphony in 1997. No composer is more comfortable working in today's postmodern, anything-goes style than Bolcom, who fearlessly helps himself to whatever will give him the precise effect he wants in order to develop a four-movement score of unusual emotional range and ruminative power. The stylistic references here range from Josquin des Prez and Schumann to Vincent Youmans, but the sheer creative zest, self-confidence, and compositional skill make the music sound completely fresh and original. Ellen Taaffe Zwilich's deftly contrived *Images* for two pianos (Katia and Marielle Labèque) and orchestra completed the program, musical impressions of five paintings on display at the National Museum of Women in the Arts in Washington, D.C.

Slatkin took an even bigger chance by devoting the second concert entirely to John Corigliano's *A Dylan Thomas Trilogy.* This evening-length score is derived from various works based on poems by Thomas, written over the past 40 years and now refashioned into what the composer calls a "memory play in the form of an oratorio" for tenor, countertenor, baritone, chorus, and orchestra. Some will automatically certify this compilation a major statement simply because Corigliano brooded so long and so hard over the material; others may feel that a lot of miscellanea has been rather awkwardly glued together in hopes that the whole will somehow seem more important than its parts. Both views can be defended. Certainly Corigliano writes very differently today than he did at age 22, and the Coplandesque tonal style of the earliest music here, *Fern Hill,* sits uncomfortably with the more theatrically confrontational manner he had developed by the time he composed *Poem on His Birthday* in 1976. And yet that shattering Thomas poem inspired some of Corigliano's truest, most deeply expressive music. Slatkin clearly has no doubts

Photograph by Chris Lee.

about the music's worth, and he treated the trilogy like a masterpiece. And that's as it should be—if only more conductors shared his commitment to new music.

NO ONE CAN EVER BE SURE EXACTLY WHAT will turn a child on to classical music, but lots of adults are out there trying. Carnegie Hall has its own ideas about what works best, and for the past four seasons, on select Saturday afternoons, the kids take over and family concerts rule. The overall tone of these occasions may be informal, even at times delightfully chaotic, but there is no dumbing down—and a good thing, too, since most children can tell when they are being condescended to. The latest of these musical matinees featured the **Emerson String Quartet**, which seemed to have no problem in getting into the spirit of things as the four musicians (all fathers themselves) initiated their young audience into some of the more accessible beauties of this lofty genre.

As a prelude to the main event, preconcert activities in other parts of the building set the mood by playing variations on the theme of the afternoon, including string-playing pupils (primarily from the Diller-Quaile School of Music) to help demystify the instruments. Perhaps the best way to draw youngsters in is by having them listen to their peers perform—a sight that apparently appeals to doting parents as well, judging from the expressions of adult enchantment as seven tots between 6 and 10 sawed away on their miniature cellos. Since some children prefer to be eased into the concert experience without advance instruction, there was storytelling by Charlotte Blake Alston in the main hall followed by actor James Glossman's lively recitation of *Ferdinand the Bull* with Philip Setzer, one of the quartet's violinists, to provide musical commentary.

Then, with Ms. Alston as the laid-back hostess, the Emerson foursome plunged into the Dvořák *American* Quartet. During the next hour, many facets of quartet playing were explored and explained: how four string players function as a team; how the different parts blend and why they sometimes clash; how different textures are created through attack and articulation; who is assigned the melody, who the accompaniment, and why—all important things to know, along with the ways a composer can make a string quartet sound happy (Smetana's *From My Life*), sad (the Bartók Sixth), scary (the same composer's Fourth), angry (a Beethoven scherzo in C minor), or just plain silly (Shostakovich's *Polka*). Even this grown-up learned a few valuable things from the Emerson's engaging performances and went away eager to hear more. ■

Peter G. Davis's 1997–99 reviews are available at **newyorkmag.com**.

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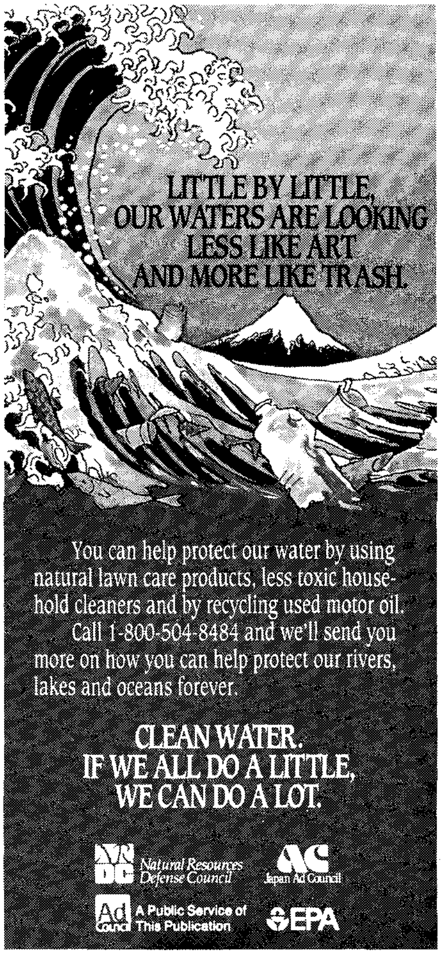
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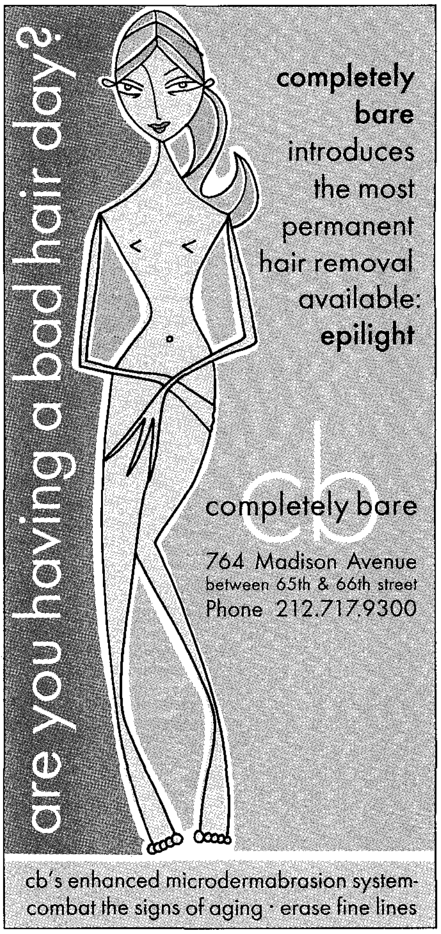
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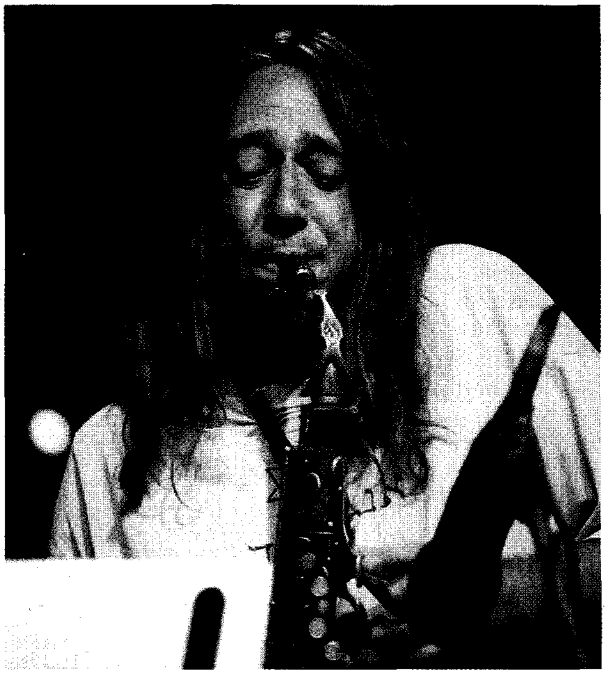
DAVID YAFFE

Learning to Reed

Downtown Jewish jazz artists are coming out of the closet, blowing contemporary twists on klezmer riffs for enthusiastic audiences. Is anyone uptown listening?

ON A RECENT SUNDAY AFTERNOON AT TONIC, A former kosher winery on the Lower East Side, the doors opened to a near-stampede of elderly ladies from the Ukrainian National Home along with stylish, black-clad Gen-Xers and other assorted hipsters who all competed for seats. What drew this crowd together was David Krakauer's afternoon concert, part of Tonic's "Klezmer Sundays" series, featuring the clarinetist's sinuous performance of traditional tunes, mixed with modal jazz breaks and even a few funk beats. A week later, TriBeCa's Knitting Factory staged its annual Jewsapalooza festival, and a similarly pluralistic crowd piled in to catch a glimpse of Yossi Piamenta, who lived up to his billing as the Jewish Hendrix, and Hasidic New Wave, a tie-dyed ensemble who add dense layers of feedback to melodies dating, in some cases, back to the Middle Ages and beyond. A generation ago, such unlikely cultural conflations might have seemed like a gag in a Thomas Pynchon novel. Yet the raucous crowds showed just how much Jewish music has penetrated downtown, a phenomenon comparable in scope to the avant-garde loft scene of the seventies. Indeed, for the past few years, Passover has truly been a night unlike all other nights, with New Age Seders at the Knitting Factory led by the likes of Lou Reed, Laurie Anderson, and John Zorn.



Music of biblical proportions: John Zorn at the Knitting Factory.

Photograph by Enid Farber.

Of course, Jews have been playing jazz at least since Benny Goodman was a thirties rock star. But to hear clarinetist Don Byron tell it, the debut of his Mickey Katz band in 1989 was the clarion call for Jewish musicians to finally out themselves. Before the Yiddish invasion of the past decade, Jewish jazz-makers tended to submerge their ethnicity. To be sure, a convert like Willie "the Lion" Smith—who became a bar mitzvah in middle age—was perhaps more enthusiastic about his Jewishness than Jewish-born musicians like Red Rodney, Dave Liebman, Steve Lacy, Stan Getz, Joshua Redman, and Lee Konitz, who once boasted that he swung pretty hard for a middle-class Jew from Chicago. But it was the black, dreadlocked Byron—playing klez clarinet as convincingly as anyone since Nauftale Branwein—who provoked the **klezmer renaissance** before moving on with his Afro-Cuban and hip-hop hybrids.

Why did it take so long for Jewish jazz practitioners to stage a coming-out party? There's something familiar in the notion of Jewish-American artists playing invisible: After all, it was a century after the publication of *Moby-Dick* and *The Scarlet Letter* that Jewish novelists like Saul Bellow, Bernard Malamud, and Philip Roth faced their roots, while earlier chosen bards like Nathanael West and Gertrude Stein preferred to keep mum on the Jewish question. And now, nearly a century after Buddy Bolden's unheard melodies first set Beale Street on its ear, Jewish musicians can finally be as Jewish as they wanna be.

JOHN ZORN MAY BE THE most notorious example of the artist caught between the push of the avant-garde and the pull of ancient tradition. Zorn spent the first decade of his career literally making a lot of noise, his musings straddling Ornette Coleman, hard-core, spaghetti Western, and film noir scores, with even a stab at hard-bop standards. With his *Kristallnacht* project in 1992, Zorn became jazz's Philip Roth, irreverent and transgressive yet obsessed with Jewish identity and even tradition, at least on his own terms. *Kristallnacht* combined the screeching feedback and percussive attacks of his earlier work with delicate musings on Sephardic and klezmer melodies. The clash between the two modes, meant to dramatize the Night of Broken Glass, also revealed a midlife crisis for the composer, now 44: a violent collision of the younger, rebellious punk-rocker and the older, haunted prodigal. Like Roth, Zorn needs to spew much vitriol before he can allow the aching lyricism to creep through. But when it does, as on the *Kol Nidre* string quartet or everything on his two Bar Kokhba chamber-ensemble CDs, the music is so richly evocative that even his original compositions sound as though they'd always existed. Klezmer, a nineteenth-century secular music (despite its

(continued on page 106)

THE UNDERGROUND GOURMET JOSEPH O'NEILL

Thali Ho!

The Ayurveda Cafe doesn't offer a massage with every one of its Indian vegetarian meals—but if any food has the power to soothe and relax, this is it.

EVER SINCE HE SUBMITTED HIS TENSION-RACKED body to an oily, slow-motion massage in Kerala, the paradisial state at the southwestern tip of India, the Underground Gourmet has been well-disposed toward Ayurveda, a holistic system of well-being that has kept Indians in fine physical and mental fettle for thousands of years, and there is no reason why it should not do the same for New Yorkers. So raise your glass of lassi, and toast the arrival of **Ayurveda Cafe** (706 Amsterdam Avenue, at 94th Street; 932-2400). This vegetarian place is just wonderful.

Ayurveda's presence is signaled by a nothing-special orange awning, and its décor seemed at first glance to be similarly halfhearted—walls painted in wishy-washy pastels, unremarkable furnishings, and a table bearing an unconvincing assortment of objects: candles, colorful spices, and an incongruously large box of a purely decorative appearance. Burbling instrumental music from the subcontinent added a final, sonic touch of banality. But as the evening progressed and a deep and joyful calm overcame the Underground Gourmet, it occurred to me that my surroundings may have contributed to this excellent mood swing and that my first impressions of them might have been horribly false. This turned out to be the case. Tirlok Malik, an actor–film producer who co-owns the restaurant with Om Bansal, revealed that its every detail is calculated to promote harmony and health. Orange is a healing color; the walls' soft hues and the untaxing music have a soothing effect; the candles emit therapeutic aromas; and the "magic box" contains spiritual messages printed on colored slips of paper for the customers to ponder as they travel home: food for thought to go.

What's materially edible is a prix fixe, preset, eat-as-much-as-you-want meal (dinner $9.95, lunch $5.95, drinks extra) consisting of ten items whose composition changes daily but which always features the six essential tastes: salty, sweet, sour, bitter, astringent, and pungent. In other words, pick a nonalcoholic drink (a cool mango lassi, $2.50, is filling yet light as sorbet), forgo the stress of food decision-making, and sit back until served with a thali plate of surprises. Expect ghee (the clarified butter that makes Indian food so tasty but so hard on the digestive system) to be kept to a minimum, and expect fiendishly deft mixes of the 26 spices (salt, fenugreek, paprika, aniseed, etc.) kept in the kitchen. The food taps into the cooking of all parts of India and is subtle, light, and refreshing.

For dinner, having made short work of a delicious chickpea appetizer, you might polish off stewed spinach and mushrooms whose natural flavors cohere with delicately spicy curry sauce; rejuvenate the palate with a mouthful of undressed chopped salad; scarf a potato smothered in a hot and earthy masala sauce; cool down with a mouthful of raita redolent of cumin and coriander; intermittently fork up saffron-and-jasmine-scented basmati rice; and wipe your thali dishes clean with the steaming and nongreasy tandoori roti (bread). And yes, there's the ubiquitous dal for those who like it sour, and, for taste sluts, tamarind and coriander chutneys. A feathery mango custard or a coconutty, chilled rice-noodle pudding brings the feast to a sweet close. You're left—and here's the key—sated yet clear-eyed.

Fortune, no cookie: The Ayurveda Cafe's "magic box" holds a positive message for every diner.

Ayurveda Cafe is a draw for connoisseurs of Indian food, but it remains a soulfully unassuming neighborhood spot. Between 4 and 5:30 P.M., all are welcome for tea (either mint or spiced with cinnamon and cardamom) and conversation (which may be spiced with the poems and problems that customers are encouraged to bring along). There's more to life than eating.

Ayurveda Cafe is open seven days a week, from 11:30 A.M. to 11:30 P.M. All major credit cards.

ANOTHER RESTAURANT THAT OFFERS EXTRA-CULINARY activities is **Jeollado** (116 East 4th Street; 260-7696).

Photograph by Steven Freeman.

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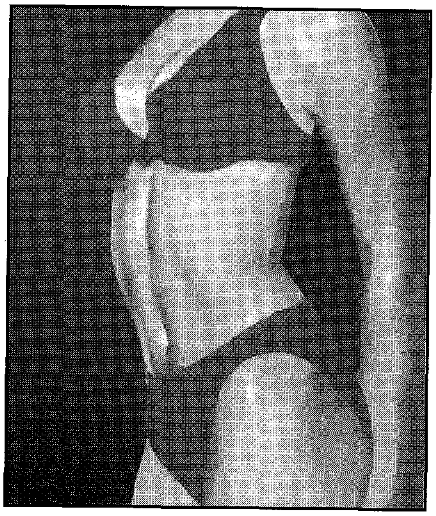

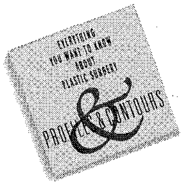
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This new Japanese-with-a-dash-of-Korean place has a small video-screening room with disgusting-to-look-at-but-great-to-crash-out-on brown sofas. Diners can bring their own videos and watch movies as they eat or drink.

But the flicks are just a sideshow. The real action unfolds in the *Bierkeller*-like dining area. It's a rather spartan setting, not least because the tables are arranged in an uncompromising grid, as if examinees rather than diners were expected; and when a member of my party humbly requested permission to bring in a nonalcoholic beer (not available at Jeollado), he was made to feel like the boy who forgot his No. 2 pencil. But the food is far from testing. The fragrant miso soup ($1.50) has the sparse tofu population that I like; hijiki (shredded seaweed, $3.50) is just the ticket (crunchy, not oversweet); and the slivered Jeollado salad (seaweed, mushrooms, cucumbers and sesame dressing, $4) is ultrafresh. The sushi (around $4 for two pieces) is generous, the untruncated strips of fish sticking to the rice like garden slugs. Special mention must go to the uni ($5.50), which was as fresh an echinus as you could wish to eat.

However, Jeollado's glory is the house rolls, wonderful culinary creatures that make ordinary maki look like pale simpletons. The house rolls revolve around a core of real crabmeat surrounded by seaweed, rice, and, if you wish, a piece of salmon or avocado. The whole is then draped with shrimp and/or eel and/or yellowtail or whatever else takes your fancy. The Fonya (octopus and toro, $6.50), the Carla (eel, shrimp, and avocado, $6), and the Erik (yellowtail, tuna, and salmon, $12.50) are just three varieties of these crabmeat-centered rolls that I loved.

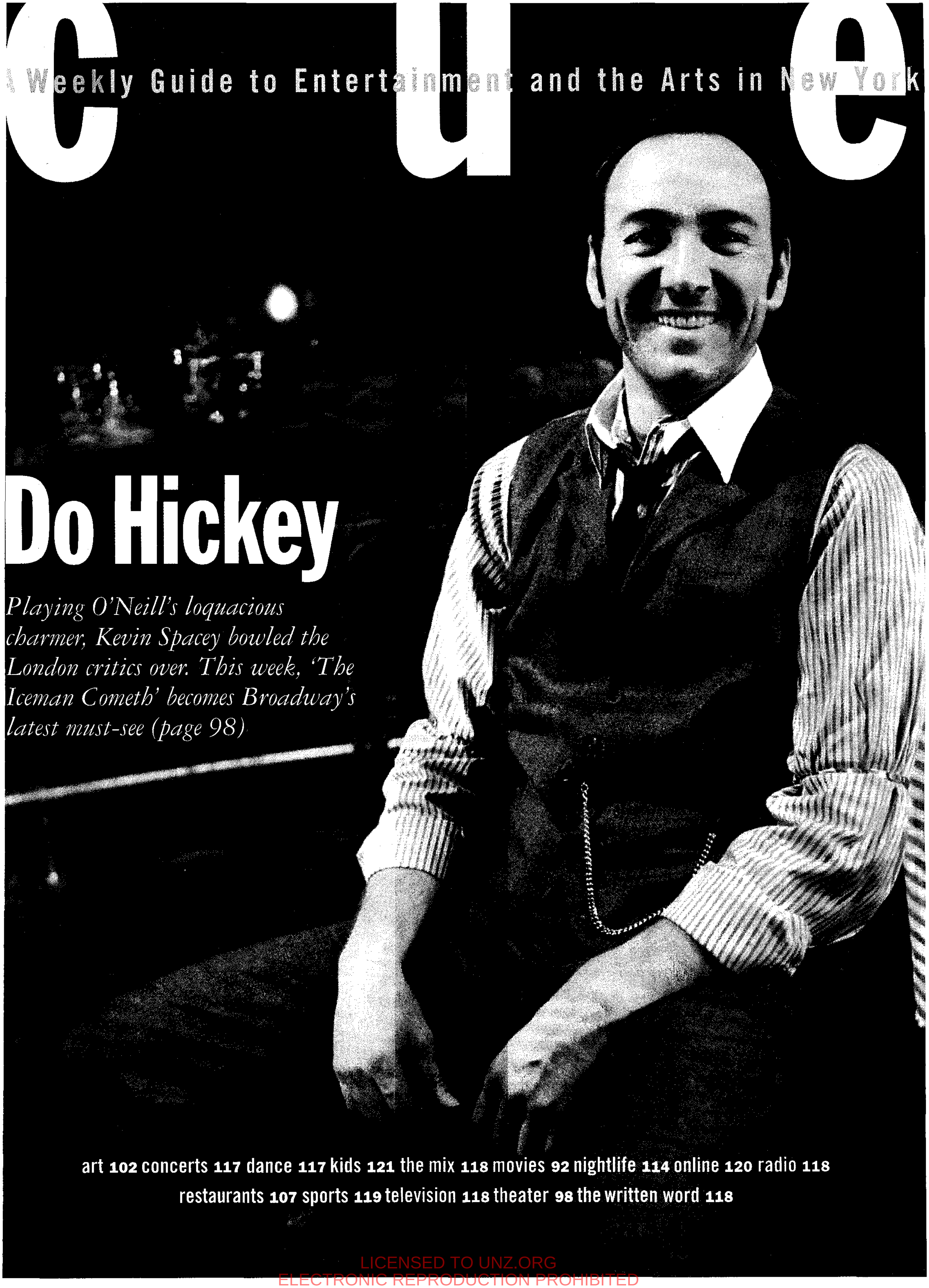
The Korean part of the menu—which is the principal difference between what's on offer at Jeollado and at Sandobe, its elder, if smaller and scruffier, sibling at 330 East 11th Street—is practically kimchi-free. A lot of effort has gone into the pancakes ($8–$9), but the flavors of their respective ingredients (carrot, shrimp, squash, oyster) are numbed by a pervasive greasiness that reminded me of Scotland's second-most-notorious contribution to world food, the deep-fried pizza. (The first, of course, is the deep-fried Mars bar.) I preferred boolgogi ($13), a lakelet of scallion-infested sauce stocked with morsels of beef. This soothing and balanced multitude of tastes is one nonvegetarian dish that might draw a murmur of Ayurvedic approval.

Jeollado is open seven days a week, from 5 P.M. to 1 A.M.; cash only. ■

Joseph O'Neill's 1999 reviews are available at **newyorkmag.com**.

cue

A Weekly Guide to Entertainment and the Arts in New York



Do Hickey

Playing O'Neill's loquacious charmer, Kevin Spacey bowled the London critics over. This week, 'The Iceman Cometh' becomes Broadway's latest must-see (page 98)

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movies

Go...Lovers of the Arctic Circle...Metroland

New Films

★**Affliction**—Writer-director Paul Schrader's adaptation of the 1989 Russell Banks novel is a heavy dose of oppressiveness. Small-town New Hampshire looks like hell frozen over. Barreling his way through this frostbitten inferno, Wade Whitehouse (Nick Nolte) is the archetypal walking wounded. He may try to wriggle out of his fate but it's bigger than he is. The world of this movie is framed as a battlefield of male privilege, and even if you reject the hallucinatory machismo at its core, it holds you. There's excellent supporting work by Sissy Spacek, Willem Dafoe, Mary Beth Hurt, and James Coburn. Nolte is near the top of his form. The character he plays is afflicted, all right—beyond reckoning. The movie is his dirge. (Rainer; 1/11/99) (1 hr. 54 mins.; R) *CC Village East; Clearview's Chelsea; Clearview's 59th Street East; BAM Rose Cinemas.*

Analyze This—Robert De Niro plays a Mafia boss who suddenly finds himself experiencing panic attacks. Delivered up to a psychiatrist (Billy Crystal), he approaches the sessions as if they were summit meetings. Initially on guard, he begins to catch on to the ritual. It's like learning a new scam. De Niro is quite funny; comedy seems to rejuvenate his actor's instincts. Crystal is unduly dour. Harold Ramis, who directed, brings off some classic sequences, but he sets up the capo and the psychiatrist as matching mopes. They learn life lessons from each other. And what we learn yet again is that potentially terrific comedies are often whacked by filmmakers feeling the need to spread a little therapy themselves. (Rainer; 3/15/99) (1 hr. 45 mins.; R) *Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; UA Criterion; Loews New York Twin; Loews Orpheum 7; Clearview's Metro Cinema; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Baby Geniuses—A talking-baby movie. With Kathleen Turner. (1 hr. 34 mins.; PG) *CC Village East; UA Criterion; Clearview's First & 62nd St.; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; Cinemart; Main Street Cinemas; UA Crossbay II; UA Movies at Staten Island.*

Blood Guts Bullets & Octane—Against their better judgment, two down-on-their-luck used-car salesmen agree to take care of a red convertible for two days for $250,000. Written by Joe Carnahan. (1 hr. 27 mins.; NR) *Opens 4/9 at Clearview's 34th St. Showplace and Clearview's Waverly Twin.*

★**Central Station**—I can't join in with the prevailing opinion that Walter Salles's *Central Station* is on par with early De Sica—I love early De Sica too much. But in this otherwise rather schematic swatch of social catharsis, Brazil's Fernanda Montenegro gives the best performance by an actress I've seen all year. De Sica might not have made this movie, but he would have recognized in her bitter, beseeching portrayal a kindred character. (Rainer; 12/14/98) (1 hr. 55 mins.; R) *Quad Cinema; CC Eastside Playhouse; Lincoln Plaza Cinemas; BAM Rose Cinemas.*

Children of Heaven—A young boy loses his sister's only pair of shoes and tries to get them back without letting his parents know they are missing. Written and directed by Majid Majidi. (1 hr. 28 mins.; PG) *CC Village East.*

★**Cookie's Fortune**—See Rainer, page 81. (1 hr. 58 mins.; PG-13) *CC Angelika Film Center; Clearview's Chelsea West; Clearview's Beekman; Lincoln Plaza Cinemas.*

The Corruptor—An idealistic NYPD cop learns how power has corrupted his superiors. Starring Chow Yun-Fat and Mark Wahlberg. Directed by James Foley. (1 hr. 51 mins.; R) *Loews Village; Loews State; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Cinemart; UA Crossbay.*

Cruel Intentions—Teenage stepsiblings make wagers regarding the sexual conquest of two innocent prep-schoolers. With Sarah Michelle Gellar, Ryan Phillippe, and Reese Witherspoon. Directed by Roger Kumble. (1 hr. 37 mins.; R) *UA Criterion; UA Gemini; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; UA Crossbay II; UA Movies at Staten Island.*

Dancemaker—A documentary about choreographer Paul Taylor and his dance troupe. By Matthew Diamond. (1 hr. 38 mins.; NR) *CC Cinema I, II, Third Ave.*

Days of Heaven—Terrence Malick's 1978 film about a couple who leave Chicago to work for a wheat farmer in the Texas panhandle. Starring Richard Gere, Brooke Adams, and Sam Shepard. (1 hr. 35 mins.; R) *Film Forum.*

The Deep End of the Ocean—Michelle Pfeiffer plays a mother whose 3-year-old son is kidnapped and then, nine years later, reunited with her in this uneven, affecting drama directed by Ulu Grosbard. It's essentially a superior example of a TV movie of the week on the big screen, but Pfeiffer's performance gives it real resonance, especially in her early scenes, when she seems practically zombie-fied with grief. It's one of the most harrowing portrayals of heavy depression ever put on film. Later, when Beth becomes a valiant archangel and the film takes on the Big Issues, the meaning of family, and all that, it loses its force. Treat Williams plays her straight-arrow husband who just wishes his storybook family could stay intact. As their troubled older son, Vincent, Jonathan Jackson scores in a couple of key scenes with Pfeiffer. (Rainer; 3/22/99) (2 hrs. 28 mins.; PG-13) *UA Gemini.*

Doug's First Movie—The animated story of a boy's quest to save the local monster from certain death. (1 hr. 17 mins.; G) *CC Village East; Clearview's Chelsea West; CC Sutton; Guild 50th Street; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Clearview's Cobble Hill; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Main Street Cinemas; Plaza; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

★**The Dreamlife of Angels**—See Rainer, page 80. (1 hr. 53 mins.; R) *Quad Cinema; Lincoln Plaza Cinemas.*

Opening

Eternal Flames

Julio Medem's 'Lovers of the Arctic Circle' is the story of a seventeen-year love affair between two stepsiblings (Fele Martínez and Najwa Nimri, above) who grow up, lose touch, and finally follow each other to the ends of the earth. Opens April 9.

'Cue' cover photograph by Nigel Norrington/Camera Press/Retna.

EDtv—Could we please have a moratorium on movies about the soul-sapping and celebrity-mongering powers of television? The new Ron Howard comedy is perhaps the least of them. Matthew McConaughey, livelier than usual, plays a good ol' boy whose life is transformed into a 24-hour television show by a cable network, and viewers can't turn away from it, even when he's on the potty. It's part of the film's doofus-ology that Ed is portrayed as slow on the uptake. For a long time he doesn't realize he's trapped by his celebrity, while we, of course, see it right away. It's not remotely believable that Ed's soap-opera world becomes a national obsession. Jenna Elfman co-stars as his media-phobic girlfriend, along with Woody Harrelson, Sally Kirkland, Ellen DeGeneres, and, in a sweetly addled performance, Martin Landau. (Rainer; 4/5/99) (2 hrs.; R) *Loews Village; Loews 19th St. East; UA Criterion; Clearview's Park and 86th St.; Loews New York Twin; Clearview's Olympia; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

8½—Federico Fellini's 1963 film about a film director who alternates between his dreams and his reality. Starring Marcello Mastroianni and Claudia Cardinale. (2 hrs. 18 mins.; NR) *Paris Theatre.*

8 MM—Set in the porno underworld, this is an exploitation movie about an exploitation movie. It wallows in its own scum. Nicolas Cage, in a blanked-out performance, plays a private detective who is hired by a rich widow when she discovers in her late husband's safe an 8-mm. snuff film. Charged with finding out whether it's real, Cage descends into the porn pits and becomes deranged. Movies about the sex industry are always ripe for attack from both the right and the left. It would be unfortunate if the inevitable salvos aimed at this film boosted its credibility. Its crimes are aesthetic, not political. The true obscenity is how out of touch the film is with the most basic human sympathies. Joel Schumacher directed with a floridness in the porn scenes that suggests he's still in his *Batman* mode; the screenwriter was Kevin Allen Walker, the same fun guy who gave us *Seven*. As Max, the porno-store clerk, Joaquin Phoenix is the only guy you don't want to see snuffed. (Rainer; 3/8/99) (About 2 hrs.; R) *Bay Plaza.*

Elizabeth—This film, about the daughter of King Henry VIII and Anne Boleyn, has real verve. It's not all that great even so, but in the historical-bio genre, liveliness counts for a lot. Cate Blanchett plays the young Elizabeth from the time she is nearly rendered headless by her half-sister Queen Mary (Kathy Burke) to her final ascension as the Virgin Queen. We are not to take that moniker literally. The Elizabeth on view here is a frolicker who knows how to dangle her spinsterhood before her panting suitors. She's a sexy queen, especially when she realizes she needs to ensure her power by lopping off a few heads of her own. The Indian director Shekhar Kapur and his screenwriter, Michael Hirst, would like us to see her as a feminist icon: She could do it all—dance the Volta with her lover Robert Dudley (Joseph Fiennes) in full scandalous view of her court and lord it over the old fuds in Parliament. "I am no man's Elizabeth," she cries out while still in her marriageable mode. Later, she amends that: "I am married to England." Lucky England. (Rainer; 11/16/98) (2

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer…A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element…Reviews are followed by the theaters where the film is playing.

Kalb *continued from page 37*

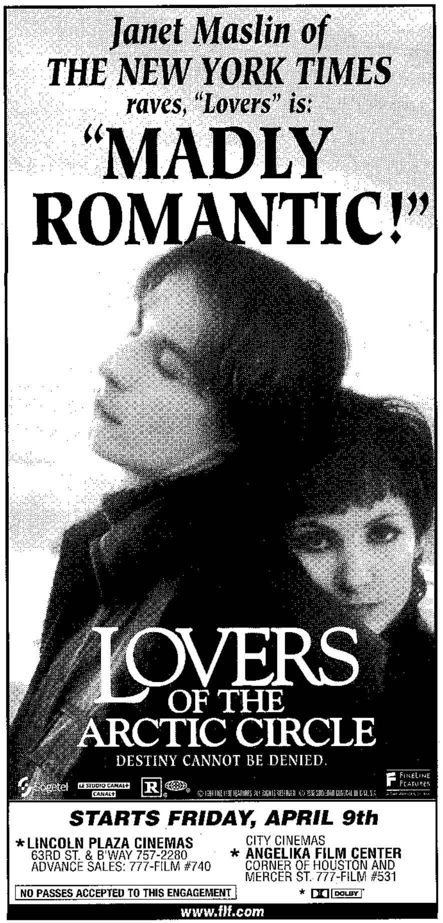
ing price (practically unheard of in Manhattan these days).

In New Jersey, the prices have risen, too, but certainly not as much as they have in Westchester. "You could get a very nice house here, or you'd think so if you weren't coming from Atlanta or Dallas," says Lois Schneider, a broker in Short Hills and Summit. "When those people come, they expect 5,000 square feet and they'll probably get about 3,000 to 3,500. Right now," adds Schneider, "I have a six-bedroom—including an au pair suite. It's three and a half baths, on half an acre, a brick-front Colonial for $1.1 million."

And no would-be commuter can afford to overlook Long Island. "We are seeing people who've given up on Westchester and Greenwich because the prices there went catastrophic," says Charles A. Brisbane, a Locust Valley–based broker with Daniel Gale Associates. A four-bedroom, three-bath house on two acres in Cove Neck, on the North Shore of Long Island, is under contract for $849,000. But prices are rising here, too. "A million dollars three years ago could get you four acres with waterfront on Center Island," says Brisbane. "Now that just isn't going to happen." To score a house on five acres, you'd have to move way out beyond the acceptable hour-and-a-half commuting range. But you can still buy raw land in towns like Mill Neck and Matinecock for under a million.

Of course, go far enough east, to the Hamptons, and you run right back into Park Avenue prices. For just under $1 million in Amagansett, says Frank Newbold, manager of Sotheby's East Hampton office, there's a five-bedroom, three-bath restored 1905 house with a Jacuzzi and a 40-foot heated pool on three quarters of an acre—within walking distance of the ocean and the town. "It's in tip-top condition," says Newbold. "You could walk in and give a cocktail party that night." Or, for about the same price, you can buy a seven-bedroom, completely restored 5,000-square-foot Victorian in the heart of East Hampton Village on half an acre. "Three blocks over in Georgica, it would be $3 million," says broker Joseph Horstmann, co-founder of Main Street Properties.

But here's what a million *won't* buy you in the Hamptons: a house on the ocean or one on more than an acre south of the Montauk Highway. "People have an idea they can find something on a couple of acres near the beach for around a million dollars," says Newbold. "That just won't cut it anymore." But take heart: The South Fork is still less expensive than Aspen and Vail. At least for now. ■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hrs. 4 mins.; R) *Clearview's Chelsea; Clearview's First & 62nd St.; Loews 84th Street; BAM Rose Cinemas.*

Encounter in the Third Dimension—An IMAX 3-D film that tells the history and future of 3-D technology. With Stuart Pankin. (45 mins.; NR) *Sony Lincoln Square.*

Following—A guy randomly shadows people around town for fun until he follows a burglar and gets involved in a new line of work. Directed by Christopher Nolan. (1 hr. 10 mins.; NR) *Film Forum.*

Forces of Nature—Ben Affleck meets Sandra Bullock on the way to his wedding. With Blythe Danner and Maura Tierney. Directed by Bronwen Hughes. (About 2 hrs.; PG-13) *Art Greenwich Twin; Clearview's Chelsea; Loews State; Clearview's First & 62nd St.; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Go—An unconventionally structured comedy about the misadventures of three young people in L.A.'s underground scene. Starring Sarah Polley, Taye Diggs, Katie Holmes, Jay Mohr, Scott Wolf, and Desmond Askew. Directed by Doug Limon. (About 2 hrs.; R) *Opens 4/9.*

Gods and Monsters—The story of aging director James Whale (Ian McKellen) and his relationship with his lawn boy, played by Brendan Fraser. With Lynn Redgrave. Written and directed by Bill Condon. Based on the novel *Father of Frankenstein.* (1 hr. 45 mins.; NR) *Quad Cinema; Clearview's 34th Street Showplace; Clearview's 59th Street East; Clearview's 62nd and Broadway.*

★**Hands on a Hard Body**—It's about one of those homespun real-life gothic events just crying out to be chronicled. Every year in Longview, Texas—population 70,000—an auto dealership stages a contest in which entrants are required to stand around a fully loaded Nissan hard-body pickup with at least one hand on the truck at all times. The last person standing wins. Seth Bindler, an NYU Film School grad, shot this film on video for less than the cost of the truck—around $15,000. It's not all that it might be, but Bindler doesn't turn the contestants into freaks or saps. Errol Morris might have turned this subject into a creepy-crawly sideshow, but it's probably best he didn't get wind of it. Weirdness this good deserves the plain treatment. (Rainer; 2/15/99) (1 hr. 37 mins.; PG) *CC Village East.*

Hard—When an L.A. cop goes after a serial killer who targets male hustlers, he finds he becomes the murder suspect and the killer's main target. With Noel Palomaria and Malcolm Moorman. Directed by John Huckert. (About 2 hrs.; NR) *Cinema Village.*

The Harmonists—A pretty good German film about the legendary a cappella vocal ensemble the Comedian Harmonists, who gave to the waning days of Weimar a bubbly frivolity before being broken up by the Nazis. (Three of the six vocalists were Jewish.) The destruction of the arts in Germany by the Nazis is often framed in terms of high culture. Here's an instance of pop culture being blown apart. (Rainer; 3/22/99) (2 hrs.; NR) *CC Village East; Lincoln Plaza Cinemas.*

The King and I—An animated story based on the musical by Rodgers and Hammerstein. Featuring the voices of Miranda Richardson and Martin Vidnovic. (1 hr. 30 mins.; G) *CC Village East; UA East; UA Gemini; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Centre Sunnyside; Main Street Cinemas; UA Movies at Staten Island.*

★**The Last Days**—A superb documentary, directed by James Moll, from the Survivors of the Shoah Visual History Foundation, centering on testimony from five Hungarian Jewish survivors of the Holocaust. The film's tone is ostensibly inspirational, but what stays with one, too, is the abomination of these people's lives. (Rainer; 2/15/99) (About 2 hrs.; NR) *Quad Cinema.*

Life Is Beautiful—An Italian Jew and his son are taken to a concentration camp at the end of World War II, and the father attempts to hide the horror through fun and games. Starring Roberto Benigni, Sergio Bustric, Nicoletta Braschi, and Giorgio Cantarini. In Italian, with subtitles. (1 hr. 54 mins.; PG-13) *CC Angelika Film Center; CC Murray Hill Cinemas; Loews 19th St. East; Paris Theatre; Clearview's Park and 86th St.; Loews 72nd St. East; Clearview's Metro Cinema; Loews 84th Street; Clearview's Cobble Hill; UA Marboro; Cinemart; UA Movies at Bayside; UA Movies at Staten Island.*

Lock, Stock and Two Smoking Barrels—It's about four petty hoodlums from London's East End who fight their way out of debt and throw in a double-cross. First-time writer-director Guy Ritchie sets four separate gangs against each other in what amounts to a serial Gunfight at OK Corral, and he stages the splatter like an MTV-generation Peckinpah; it has a hideous giddiness. He's a director to watch. (Rainer; 3/15/99) (1 hr. 47 mins.; R) *Loews Village; Clearview's First & 62nd St.; Sony Lincoln Square; BAM Rose Cinemas.*

Lovers of the Arctic Circle—Two stepsiblings fall in love and follow each other to the ends of the earth. Starring Najwa Nimri and Fele Martínez. Directed by Julio Medem. (1 hr. 52 mins.; R) *Opens 4/9.*

The Matrix—Keanu Reeves investigates an alternate reality. (2 hrs. 15 mins.; R) *CC Murray Hill Cinemas; Clearview's Chelsea; CO Coronet; Loews Astor Plaza; Loews Orpheum 7; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; UA Astoria; UA Crossbay; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Metroland—A married man living in the London suburbs reconnects with an old friend and subsequently questions whether his life is the one he had once planned. With Emily Watson, Christian Bale, and Lee Ross. Directed by Philip Saville. (1 hr. 39 mins.; NR) *Opens 4/9 at Angelika Film Center and East Side Playhouse.*

The Mod Squad—Claire Danes, Omar Epps, and Giovanni Ribisi are juvenile delinquents working as undercover cops. Based on the TV show. Directed by Scott Silver. (About 2 hrs.; R) *Loews Village; Loews 19th St. East; Loews State; Clearview's First & 62nd St.; Loews Orpheum 7; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Jackson Triplex; Plaza; UA Astoria; UA Crossbay; UA Movieworld; UA Movies at Staten Island.*

Never Been Kissed—Drew Barrymore is a nerdy newspaper copywriter who goes undercover at a high school to write about today's teens. With David Arquette, Molly Shannon, and Leelee Sobieski. Directed by Raja Gosnell. (1 hr. 47 mins.; PG-13) *Opens 4/9.*

The Out-of-Towners—A midwestern couple visit New York on a business trip that turns into a series of mishaps. Starring Goldie Hawn, Steve Martin, and John Cleese. Directed by Sam Weisman. (91 mins.; PG-13) *Loews Village; Loews 19th St. East; Loews State; Clearview's First & 62nd St.; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; Whitestone; Canarsie; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Cinemart; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Movies at Staten Island.*

Paulina—A documentary about Paulina Cruz Suarez, a Mexican maid who returns to her village to face those who forced her into exile as a young girl. Directed by Vicky Funari. (1 hr. 28 mins.; NR) *Cinema Village.*

★**Payback**—As Porter, the thug-on-a-mission, Mel Gibson is as mad as he's been since he was Max: His bootblacked hair is color-coordinated with his black jackets and blacker mood. He's a human projectile blasting through crimelands inner sanctums. Shot and left for dead after a heist by his double-crossing partner (Gregg Henry), he thinks only of one thing: revenge and getting back his share—$70,000. The insanity of setting himself up as the walking dead for such a paltry sum never penetrates Porter's brain. Brian Helgeland, the gifted screenwriter of *Conspiracy Theory* and (with Curtis Hanson) *L. A. Confidential,* makes his directorial debut, and despite some production disagreements with Gibson that resulted in his walking off the set near the end of the shoot, it's a confident, startlingly funny piece of work. It's a killing comedy not for the squeamish. The terrific cast also includes Maria Bello, David Paymer, William Devane, Kris Kristofferson, and, unbilled, James Coburn. The film is based on the same book—Donald Westlake's *The Hunter,* written under the pseudonym Richard Stark—that John Boorman used for *Point Blank.* (Rainer; 2/22/99) (2 hrs.; R) *CO Worldwide Cinemas; Linden Boulevard Multiplex.*

The Prince of Egypt—There's a lot of smiting and plaguing going in this epic DreamWorks animated feature about Moses, but what really hurts is all the kitsch. The movie resembles one of those DeMille biblical epics minus the hoochie-koochie he used to work in to show us what a terrible thing sin is. The mixture of 2- and 3-D effects is technically amazing, and at least one sequence, the parting of the Red Sea, is a knockout. But conceptually the film is cheeseball. Why should we applaud an animated movie for doing the same emptily monumental

Opening Go Figure

Canadian cutie Sarah Polley can be found roaming L.A. with Katie Holmes (left, with Breckin Meyer) in *Go,* an edgy (Hollywood-speak for violent-but-funny) comedy revolving around the funny but violent antics of some grocery-store clerks who moonlight as drug dealers and car thieves. Opens April 9.

Photograph by Tracy Bennett/Columbia/TriStar.

Documentary

It Took a Village

New York's free first look at a remarkable new documentary comes April 12, when Lisa Gossels's 'The Children of Chabannes' is screened at Temple Emanu-El. 'Chabannes' is the as-yet-untold story of 400 Jewish children who survived World War II as a result of the remarkable generosity of the townspeople and teachers of that tiny French village. See "Museums, Societies, Etc." for more info.

things as live-action directors? (Rainer; 12/14/98) (About 2 hrs.; G) *CO Worldwide Cinemas.*

The Rage: Carrie 2—A misfit girl with telekinesis is once again tricked into thinking she is normal. Horror ensues. Starring Emily Bergl, Amy Irving, and Jason London. Directed by Katt Shea. (1 hr. 44 mins.; R) *UA Criterion; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Crossbay II.*

Rushmore—Fun but overrated. Fifteen-year-old Max Fischer (Jason Schwartzmann) is a tenth-grader at Rushmore Academy who is on sudden-death academic probation despite (or because of) being captain of everything from the drama club to the Double-Team Dodgeball Society. His counterpart is Mr. Blume, a clinically depressed tycoon and the academy's chief benefactor, extremely well played by Bill Murray. Wes Anderson, the co-writer and director, has an affinity for deadpan obsessives and a flukey sense of comic timing. (Rainer; 12/21/98) (2 hrs.; R) *Art Greenwich Twin; Sony Lincoln Square.*

★**Saving Private Ryan**—At the beginning, a group of American soldiers land on Omaha Beach, on D day. Led by Captain John Miller (Tom Hanks), they jump over the side and get hit under the water (we can actually see the bullets, slowed down by the sea, striking their targets). Many who make it out of the boats die in the first few yards of sand. Director Steven Spielberg rapidly shifts from one nightmare to another: When we are under the water, or inside the head of a stunned soldier, the sound collapses into an indistinct roar; the next second, we are above the water and the noise of bullets and mortar fire approaches agony. In this one scene, and in another battle at the end, Spielberg knocks into oblivion every World War II movie ever made. This is a marvelous film, though it needs to be said that the material between the two battle scenes isn't on their transcendent level. It begins as an epic, changes into an anecdote, and works toward a kind of moral fable. After the beach has been secured, Captain Miller and some of his men (Adam Goldberg, Vin Diesel, Barry Pepper, Ed Burns, Jeremy Davies, and Tom Sizemore) are sent on a special mission. It seems that three brothers from Iowa have been killed; the Army wants the fourth brother, Private Ryan, sent home. When they at last find Ryan (Matt Damon), he doesn't want to be saved. The business of saving a single soldier gets folded into a larger question: What is the value of a decent gesture—any decent gesture—in war? (Denby; 7/27/98) (2 hrs. 48 mins.; R) *Clearview's First & 62nd St.*

The School of Flesh—A successful fashion designer falls for a dangerous young bartender. Starring Isabelle Huppert and Vincent Martinez. In French with English subtitles. (1 hr. 45 mins.; NR) *Cinema Village.*

Shakespeare in Love—A fanciful romp about the young Will who wrote *Romeo and Juliet* and the romantic liaison that may have led to it. Joseph Fiennes is blandly dashing as the Bard and Gwyneth Paltrow, as his muse, is blandly pretty. She'd be better off if she didn't keep trying to set herself up as the Grace Kelly of the twentysomething set. She's best when she shows some steel, as in *Hard 8* and *Flesh and Bone*. (Rainer; 12/21/98) (2 hrs.; R) *CC Angelika Film Center; Clearview's 34th Street Showplace; Clearview's Chelsea; CC Cinema I, II, Third Ave.; Clearview's Ziegfeld; Loews Orpheum 7; Clearview's Olympia; Sony Lincoln Square; Clearview's Cobble Hill; UA Marboro; UA Movies at Staten Island.*

★**A Simple Plan**—A crashed small plane with 4 million bucks in tow is discovered in a remote game preserve by three local townspeople. Theft, murder, double-crosses ensue. Director Sam Raimi is primarily known as a gonzo goremeister with a hyperkinetic visual style, but he's pared down his act here. In his new film, wintry rural Minnesota gets the dark, elemental treatment. The snowdrifts seem to be covering up some vast horror and the *noir* fatalism is limiting. Once again we are told that greed turns good men into bad—it doth make suckers of us all. But the action is compelling and the performances by Bill Paxton and Billy Bob Thornton, playing night-and-day brothers, as well as Brent Briscoe and Bridget Fonda, are superb. (Rainer; 12/14/98) (2 hrs.; R) *CO Worldwide Cinemas.*

The Sticky Fingers of Time—A woman in 1953's New York spontaneously lands in the East Village, ca. 1997, and finds she's caught in a dangerous struggle among time-travelers like herself. Written and directed by Hilary Brougher. Opens March 26 at the Screening Room. (1 hr. 25 mins.; NR) *Screening Room.*

Tango—A tango dancer falls in love with his beautiful partner and clashes with her gangster boyfriend. With Miguel Àngel Solà and Mia Maestro. In Spanish with English subtitles. (1 hr. 55 mins.; PG-13) *Lincoln Plaza Cinemas.*

10 Things I Hate About You—An anti-social high-school girl is transformed when she meets a similar-minded guy. With Julia Stiles, Larisa Oleynik, and Heath Ledger. Directed by Gil Younger. (1 hr. 38 mins.; PG-13) *CC Murray Hill Cinemas; Clearview's Chelsea; CC Sutton; UA Criterion; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Cinemart; Main Street Cinemas; UA Crossbay II; UA Movies at Staten Island.*

True Crime—Clint Eastwood directed and stars in this creaky melodrama about a womanizing, down-on-his-luck newspaper reporter who discovers in the course of covering the last hours of a condemned man (Isaiah Washington) that he may be innocent. Eastwood is playing a good guy, but he seems leaner and hungrier than ever. The role of hack reporter seeking redemption brings out Eastwood's penchant for bluesy blahness. He spends lots of time in dank places feeling mopey. The newsroom atmosphere on display is counterfeit: Didn't anybody connected with this film ever step inside one? As Eastwood's editor, James Woods carries on like a cackling banshee; hes about as believable as Perry White on the old *Superman* TV series. Still, in political terms, this is a far cry from *Dirty Harry*. It actually stands up for due process of law. In Hollywood, this is known as mellowing. (Rainer; 3/30/99) (2 hrs.; R) *Loews Village; Clearview's 34th Street Showplace; Loews 19th St. East; CO Coronet; UA Criterion; UA East; Loews 84th Street; Bay Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Crossbay.*

200 Cigarettes—Another multi-character, multi-plot movie that gives a bad name to the term *Altmanesque*. It's about partygoers in the East Village, 1981, and it features actors you want to see—just not in this thing. Ben Affleck, Courtney Love, Christina Ricci, Janeane Garofalo, and many others turn up. Everybody vamps and preens as if it were amateur night in SoHo. As a disco cabdriver stuck in the seventies, Dave Chappelle has a slithery rap, but for all its punk trappings, the film is a squeaky-clean affair. (Rainer; 3/8/99) (1 hr. 45 mins.; R) *CO Worldwide Cinemas.*

The Underground Orchestra—A documentary of the musicians who play on the streets of Paris. Directed by Heddy Honigmann. (1 hr. 48 mins.; NR) *Film Forum.*

Waking Ned Devine—Compared to all the I.R.A.-themed movies we've been seeing lately, this swatch of stage-Irishness is a walk in the park. Two lifelong mates from Tully More—population 52—figure out that one of their neighbors has won the lottery. David Kelly and Ian Bannen are the dynamic duo who connive to get close to the money. They have such an easygoing rapport that you can almost forgive the fact that this film seems to have been produced strictly for the tourist trade. It would make the perfect in-flight movie on Aer-Lingus. (Rainer; 12/4/98) (1 hr. 31 mins.; PG) *CO Worldwide Cinemas.*

A Walk on the Moon—Diane Lane is a young housewife in 1969 who begins an affair at a summer resort in the Catskills. With Liev Schreiber, Anna Paquin, Tovah Feldshuh, and Viggo Mortensen. Directed by Tony Goldwyn. (1 hr. 47 mins.; R) *CC Crown Gotham; Sony Lincoln Square.*

Wing Commander—A sci-fi thriller set in 2564 during a war between Earth's forces and those of another planet. With Matthew Lillard, Freddie Prinze Jr., and Saffrom Burrows. Directed by Chris Roberts. (1 hr. 33 mins.; PG-13) *UA Movies at Staten Island.*

Manhattan

Below 14th Street

Art Greenwich Twin—97 Greenwich Ave. at W. 12th St. (929-3350) *Forces of Nature; Rushmore.*

CC Angelika Film Center—18 W. Houston St. (995-2000) *Cookie's Fortune; Life Is Beautiful; Shakespeare in Love.*

CC Village East—189 Second Ave., at 12th St. (529-6799) *Affliction; American History X; Baby Geniuses;*

Children of Heaven; Doug's First Movie; Hands on a Hard Body; The Harmonists; The King and I.

Cinema Village—22 E. 12th St. (924-3363) *Hard; Paulina; The School of Flesh.* (See also "Museums, Societies, Etc.")

Clearview's Waverly—323 Sixth Ave., at W. 3rd St. (777-FILM #603) *Baby Geniuses; Cruel Intentions.*

Film Forum—209 W. Houston St. (727-8110) *Days of Heaven; Following; The Underground Orchestra.*

Loews Village—66 Third Ave., at 11th St. (50-LOEWS #952) *Analyze This; The Corruptor; EDtv; Lock, Stock and Two Smoking Barrels; The Mod Squad; The Out-of-Towners; True Crime.*

Quad Cinema—34 W. 13th St. (255-8800) *Central Station; The Dreamlife of Angels; Gods and Monsters; The Last Days.*

Screening Room—54 Varick St. (below Canal) (334-2100) *The Sticky Fingers of Time; Velvet Goldmine.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (253-2225) *Among Giants; Cruel Intentions; 8 MM; Elizabeth; Forces of Nature; The Matrix; Rushmore; Saving Private Ryan; 10 Things I Hate About You; A Walk on the Moon.*

Opening Metro-North

Emily Watson—whose role in the upcoming *Angela's Ashes* has Academy Award nomination No. 3 written all over it—plays a British housewife in *Metroland,* a smallish film based on the novel by Julian Barnes about a young married man (Christian Bale) who rekindles a friendship with his childhood friend and wonders if the life he's living in the suburbs (with Watson) is the one he really wants. Opens April 9 at Angelika and East Side Playhouse.

14th–41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (689-6548) *Analyze This; Life Is Beautiful; The Matrix; 10 Things I Hate About You.*

Clearview's 34th Street Showplace—238 E. 34th St. (777-FILM #700) *Gods and Monsters; Shakespeare in Love; True Crime.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM #597) *Affliction; Elizabeth; Forces of Nature; The Matrix; Shakespeare in Love; 10 Things I Hate About You.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM #614) *Cookie's Fortune; Doug's First Movie.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS #558) *Analyze This; EDtv; Life Is Beautiful; The Mod Squad; The Out-of-Towners; True Crime.*

42nd–60th Streets

CC Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Dancemaker; Shakespeare in Love.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *A Walk on the Moon.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Central Station.*

CC Sutton—205 E. 57th St. (759-1411) *Doug's First Movie; 10 Things I Hate About You.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM #615) *Affliction; Gods and Monsters.* (See also "Museums, Societies, Etc.")

Clearview's Ziegfeld—141 W. 54th St. (777-FILM #602) *Shakespeare in Love.*

CO Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE #608) *The Matrix; True Crime.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Enemy of the State; Payback; The Prince of Egypt; A Simple Plan; 200 Cigarettes; Waking Ned Devine; You've Got Mail.*

Guild 50th Street—33 W. 50th St. (757-2406) *Doug's First Movie.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS #699) *The Matrix.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS #901) *The Corruptor; Forces of Nature; The Mod Squad; The Out-of-Towners.*

Paris Theatre—4 W. 58th St. (688-3800) *8 1/2; Life Is Beautiful.*

UA Criterion—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Analyze This; Baby Geniuses; Cruel Intentions; EDtv; The Rage: Carrie 2; 10 Things I Hate About You; True Crime.*

61st Street and Above, East Side

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM #606) *Cookie's Fortune.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM #957) *Baby Geniuses; Elizabeth; Forces of Nature; Lock, Stock and Two Smoking Barrels; The Mod Squad; The Out-of-Towners; Saving Private Ryan.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM #604) *EDtv; Life Is Beautiful.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS #704) *Life Is Beautiful.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS #698) *Analyze This; EDtv.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS #964) *Analyze This; Forces of Nature; The Matrix; The Mod Squad; The Out-of-Towners; Shakespeare in Love; 10 Things I Hate About You.*

UA East—1629 First Ave., at 85th St. (249-5100) *The King and I; True Crime.*

UA Gemini—1210 Second Ave., at 64th St. (832-1670) *Cruel Intentions; The Deep End of the Ocean; The King and I.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM #864) *Gods and Monsters.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM #609) *Analyze This; Life Is Beautiful.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM #613) *EDtv; Shakespeare in Love.*

CO Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE #585) *Call theater for showtimes.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Central Station; Cookie's Fortune; The Dreamlife of Angels; The Harmonists; Tango.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS #701) *The Corruptor; Elizabeth; Life Is Beautiful; The Mod Squad; 10 Things I Hate About You; True Crime.*

New Coliseum—701 W. 181st St. (740-1545) *Baby Geniuses; Doug's First Movie; The Matrix; The Mod Squad.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Doug's First Movie; The Matrix; The Mod Squad.*

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS #638) *Analyze This; Baby Geniuses; Cruel Intentions; Doug's First Movie; EDtv; Forces of Nature; The King and I; Lock, Stock and Two Smoking Barrels; The Matrix; The Out-of-Towners; Rushmore; Shakespeare in Love; A Walk on the Moon.* IMAX: *T-Rex: Back to the Crusaceous; Encounter in the Third Dimension; L5–First City in Space; Everest; Across the Sea of Time.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Analyze This; Baby Geniuses; The Corruptor; Cruel Intentions; Doug's First Movie; EDtv; 8 MM; Forces of Nature; The King and I; The Matrix; The Mod Squad; The Out-of-Towners; The Rage: Carrie 2; 10 Things I Hate About You; True Crime.*

Concourse Plaza—214 E. 161th St. (588-8800) *Analyze This; Baby Geniuses; The Corruptor; Cruel Intentions; Doug's First Movie; The King and I; The Matrix; The Mod Squad; The Rage: Carrie 2; 10 Things I Hate About You.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Analyze This; Baby Geniuses; The Corruptor; Cruel Intentions; Doug's First Movie; EDtv; Forces of Nature; The King and I; The Matrix; The Mod Squad; The Out-of-Towners; The Rage: Carrie 2; 10 Things I Hate About You; True Crime.*

Brooklyn

Area Code 718

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (623-2770) *Affliction; Central Station; Elizabeth; Lock, Stock and Two Smoking Barrels.*

Brooklyn Heights—70 Henry St. (596-7070) *Call theater for showtimes.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Doug's First Movie; The Matrix; The Out-of-Towners.*

Clearview's Cobble Hill—265 Court St. (596-9113) *Analyze This; Doug's First Movie; Life Is Beautiful; Shakespeare in Love; True Crime.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM #580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM #578) *Call theater for showtimes.*

CO Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM #579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM #577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Doug's First Movie; The Matrix; The Mod Squad.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (277-0303) *Analyze This; Baby Geniuses; The Corruptor; Cruel Intentions; Doug's First Movie; EDtv; Forces of Nature; The King and I; The Matrix; The Mod Squad; The Out-of-Towners; Payback; The Rage: Carrie 2; 10 Things I Hate About You; True Crime.*

Pavilion—188 Prospect Park West (369-0838) *Analyze This; Doug's First Movie; Forces of Nature; The King and I; The Matrix; The Mod Squad; The Out-of-Towners; 10 Things I Hate About You; True Crime.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Baby Geniuses; Doug's First Movie; The Matrix; The Out-of-Towners; 10 Things I Hate About You.*

UA Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Analyze This; Life Is Beautiful; Shakespeare in Love; True Crime.*

Photograph by Peter Mountian/Lions Gate Films.

UA Movies at Sheepshead Bay—3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (615-1700) *Analyze This; The Corruptor; Cruel Intentions; Doug's First Movie; EDtv; Forces of Nature; The Matrix; The Mod Squad; The Out-of-Towners; 10 Things I Hate About You.*

Queens

Area Code 718

Centre Sunnyside—42-17 Queens Blvd. (361-6869) *Analyze This; Doug's First Movie; EDtv; Forces of Nature; The King and I; The Matrix.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Baby Geniuses; The Corruptor; Doug's First Movie; Life Is Beautiful; The Out-of-Towners; 10 Things I Hate About You.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM #592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM #619) *Call theater for showtimes.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *The Matrix; The Mod Squad; The Out-of-Towners.*

Main Street Cinemas—72-66 Main St. (263-4828) *Analyze This; Baby Geniuses; Doug's First Movie; EDtv; Forces of Nature; The King and I; The Out-of-Towners; 10 Things I Hate About You.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *Central Station; Shakespeare in Love.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Doug's First Movie; The Mod Squad.*

Sony Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (777-FILM #712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM #733) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM #735) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (726-1279) *Analyze This; EDtv; Forces of Nature; The Matrix; The Mod Squad; The Out-of-Towners.*

UA Continental—70-20 Austin St., Forest Hills (544-1020) *The Matrix.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *The Corruptor; The Matrix; The Mod Squad; True Crime.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Analyze This; Baby Geniuses; Cruel Intentions; Doug's First Movie; Forces of Nature; The Out-of-Towners; The Rage: Carrie 2; 10 Things I Hate About You.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Analyze This; EDtv; Forces of Nature; Lock, Stock and Two Smoking Barrels; The Mod Squad; Shakespeare in Love; True Crime.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *EDtv; Forces of Nature; Life Is Beautiful; The Out-of-Towners.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *Analyze This; Doug's First Movie; EDtv; Forces of Nature; The Matrix; The Mod Squad; The Out-of-Towners.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (317-8300) *Analyze This; Baby Geniuses; Doug's First Movie; EDtv; Forces of Nature; The King and I; Life Is Beautiful; The Matrix; The Out-of-Towners; 10 Things I Hate About You.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Analyze This; Doug's First Movie; EDtv; Forces of Nature; The Matrix.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Analyze This; Baby Geniuses; Cruel Intentions; Doug's First Movie; EDtv; Forces of Nature; The King and I; Life Is Beautiful; The Matrix; The Mod Squad; The Out-of-Towners; Shakespeare in Love; 10 Things I Hate About You; Wing Commander.*

Museums, Societies, Etc.

Anthology Film Archives—"New Filmmakers." 4/7: Shorts and Todd Verow's *Shucking the Curve* (1998). "Jean-Luc Godard's France/Tour/Detour/Deux Enfants." 4/8–4/11: A twelve-part study of the effect of television on the French family. "James Benning." 4/9: *One Way Boogie Woogie* (1977). 4/10: *American Dreams* (1983). "Videos of Sadie Benning (1989–90)." 4/8 and 4/10: Various. "PS 99: Short Film Exhibition." Through 4/26: New short films, including the Academy Award–winning *Bunny* (1997). Call 253-5907 for more info. "Wim Wenders." 4/11: *Kings of the Road* (1975–76). 32 Second Ave., at 2nd St. (505-5110); $7.

Brooklyn Museum of Art—"East Side Stories." 4/10: *Engelchen* (1996). German with English subtitles. 200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 230); $6; $4 for members, students, and senior citizens.

Cinema Classics—"Pretty As a Picture." 4/6–4/8: *Leave Her to Heaven* (1945) and *Laura* (1944). 4/9–4/12: *Cul-De-Sac* (1966). 4/13–4/15: *Manhattan* (1979). Double feature $5. 332 E. 11th St.; call 675-6692 for info.

Congregation Emanu-El—"Holocaust Remembrance Day." 4/12: *The Children of Chabannes* (1998). Free admission. Leon Lowenstein Auditorium, Goldsmith Religious School Building, 10 E. 66th St. (744-1400).

Czech Center New York—4/8: *We Eat the Fruits of Paradise* (1969). With English subtitles. Free. 1109 Madison Ave., at 83rd St. Call 288-0830 for more info.

Different Light—4/11: *Blowup* (1966). 4/18: *Smashing Time* (1967). 7 P.M. 151 W. 19th St. (989-4850); free.

Film Society of Lincoln Center (The Walter Reade Theater)—"Norway's New Wave." 4/7–4/15: Ten Norwegian films from the 1990s. "Festival of New British Cinema." 4/16–4/28: A selection of recent films from the U.K. Call 875-5600 for info. 65 W. 65th St., plaza level (875-5600); regular screenings $8.50–$15.

Japan Society—"Tai Kato Retrospective." Through 5/21: Nine of Kato's best-known yakuza films. 4/9: *Oiwa's Ghost* (1961). 4/16: *Fighting Tatsu, The Rickshaw Man* (1964). 4/30: *A Man's Face Shows His Personal History* (1966). 333 E. 47th St. (752-3015); $5 members, $8 nonmembers, students, and senior citizens.

Museum of Modern Art—"New Directors/New Films." Through 4/11: An international selection of 28 new films. "Edward G. Robinson Retrospective." Through 4/12: Highlights from the actor's career. "From the Archives." 4/13 and 4/18: *A Night to Remember* (1958). 4/13 and 4/16: *Klute* (1971). 4/15–4/16: *Treyf* (1998). 4/16 and 4/24: *Lucrèce Borgia* (1935). 4/17 and 4/23: *Orpheus* (1949) and *The Eagle Has Two Heads* (1948). 4/18 and 4/24: *The Card* (1952). "Big As Life: 8mm films." 4/22: Brakhage. "Documentaries." 4/22–4/23: *Odo Ya: Life with AIDS* (1997). 11 W. 53rd St. (708-9400); free with $9.50 admission.

New York Public Library—"The Cult Film." 4/7: *Manly Games* (1988) and *Alice* (1988). 4/14: *Street of Crocodiles* (1986) and *Yellow Submarine* (1968). "Ode to the Truck." 4/7: *The Road Never Ends* (1976) and *Wages of Fear* (1953). 4/14: *Peach* (1995) and *Iracema* (1975). Donnell Media Center, 20 W. 53rd St. (621-0619); free.

Ocularis—4/11: *The Oak* (1993). 4/18: *The Dress* (1998). 4/25: *Killing of a Chinese Bookie* (1976). 70 N. 6th St., Williamsburg, Brooklyn (718-388-8713); $5.

Screening Room—Sunday brunch: *Breakfast at Tiffany's* (1961). Call theater for info. 54 Varick St. (334-2100); $8 ($5 for Sunday brunch patrons).

Symphony Space—"Marcello Mastroianni Salute." 4/6–6/15: A 21-film tribute to the film star. 2537 Broadway, at 96th St. (864-5400); $8, $5 members.

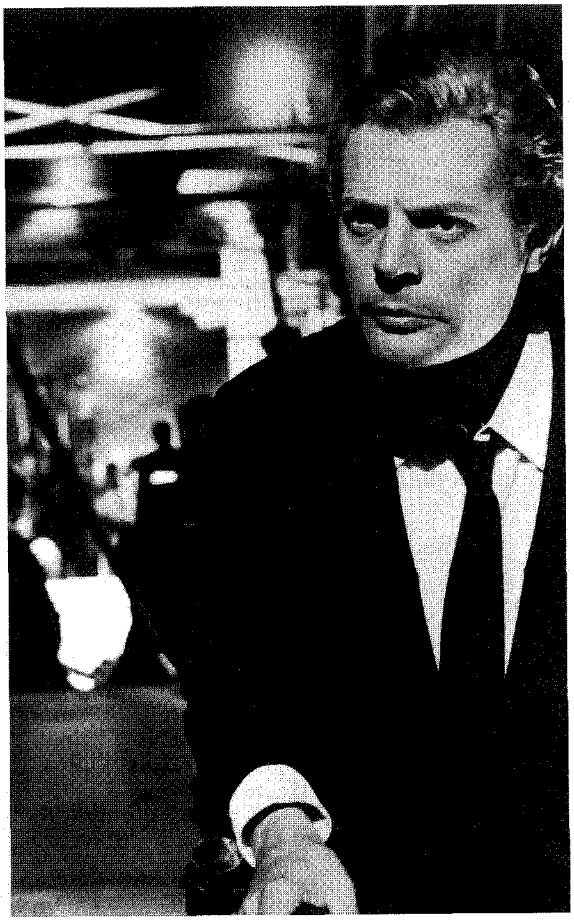
Tonic—"Monday Night Film Series." 4/12: *Shack Out on 101* (1955) and *Pocket Money* (1972). 4/19: *George* (1997). Tickets, $4. 107 Norfolk St. For more info, call 358-7503.

YWCA Cine-Club—"A Celebration of Japanese Cinema." 4/17–4/18: *Throne of Blood* (1957). 4/24–4/25: *Red Beard* (1964). 610 Lexington Ave., at 53rd St. (735-9717); $6 members, $7 nonmembers.

Revival

International Man of Mystery

This week, the late, great Italian film star Marcello Mastroianni paints the town, posthumously. First, he's the subject of a 21-film tribute at Symphony Space (which includes the U.S. premiere of 1981's *Fantasma D'Amore,* also starring Philippe Noiret); then, a new print of Fellini's *8½* opens exclusively at the Paris Theatre on April 9. See "Museums, Societies, Etc." for more info.



Photograph courtesy of Symphony Space.

theater

Marlene*...Frances Sternhagen...*Le Cid

Broadway

Previews and Openings

Amy's View—Yet another drama from the roomy imagination of David Hare, who this time enlisted Judi Dench to play his leading lady—a fading West End diva whose daughter marries someone less than ideal. $35–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/15 opening. *Barrymore Theatre, 243 W. 47th St. (239-6200).*

The Civil War—With this musical, Frank Wildhorn—a man who has made a career out of pleasing crowds and underwhelming critics—becomes the first composer in twenty years to have three shows running simultaneously on Broadway. (His other two are *The Scarlet Pimpernel* and *Jekyll & Hyde.*) He wrote the book with Gregory Boyd and Jack Murphy; Jerry Zaks, an old pro, did the staging. $20–$75. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7:30. In previews for a 4/22 opening. *St. James Theater, 246 W. 44th St. (239-6200).*

The Gershwins' Fascinating Rhythm—The last hope for a decent musical revue this season. It's plot-free, sexed-up, and as svelte as its dancers—who could ask for anything more? $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/25 opening. *Longacre Theater, 220 W. 48th St. (239-6200).*

Marlene—Dietrich practically called out for her own bio-musical—"Beware the *amazing* blonde women" was her rallying cry—so Pam Gems, author of *Stanley* and *Piaf,* finally decided to write one. Siân Phillips stars. $15–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/11 opening. *Cort Theatre, 138 W. 48th St. (239-6200).*

Peter Pan—Cathy Rigby is flyin' again, much to the delight of the kiddies. $25–$75. Wed. at 2 and 7:30, Thurs. at 2, Fri. at 7, Sat. at 2 and 7:30, Sun. at 1 and 6:30. Through 8/29. *Gershwin Theatre, 222 W. 51st St. (307-4100).*

Ring Round the Moon—Jean Anouilh's 1950 comedy (or "charade with music," as he called it) about two identical twins who woo the same beautiful woman. A cast of stalwarts, including Irene Worth, Toby Stephens, and Frances Conroy star; Gerald Gutierrez directs. $25–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun at 3. In previews for a 4/28 opening. *Belasco Theatre, 111 W. 44th St. (239-6200).*

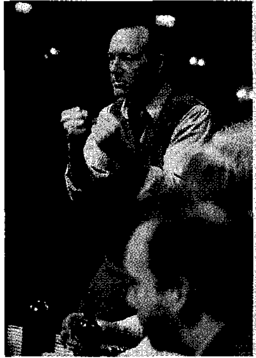
Now Playing

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (307-4100).*

Art—I sympathize with this play by Yasmina Reza. The plot is simple. Serge spends 200,000 francs on a five-by-four painting by the renowned Antrios that is all white except for some diagonal scratches. His friend Marc considers this Antrios shit and Serge's purchase of it an insult to their friendship. He tries to enlist the third of our musketeers, Yvan, to side with him. But confronted with Serge and the painting, Yvan does what he does best: He wavers. Reza's cunning dialogue has been fluently Englished by Christopher Hampton. (Simon: 3/16/98 and 10/5/98.) Now with Judd Hirsch, Joe Morton, and George Wendt. $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 3/1/98. *Royale Theatre, 242 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Andrea McArdle plays the girl; James Barbour plays the (hairy) boy. With Tony-award-winning costumes by Ann Hould-Ward; lyrics by Tim Rice and Howard Ashman; music by Alan Menken. $22.50–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Starring Alan Cumming. $25–$85. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Opened 3/19/98. *Studio 54, 254 W. 54th St. (239-6200).*



Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $40–$75. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200).*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Revisiting this splendid production two years later presents big obstacles. As Velma, the German star Ute Lemper cannot duplicate Bebe Neuwirth's devastating sardonicism, sprightly kittenishness, and superhuman timing. Similarly, Karen Ziemba, a lovely dancer and likable singer, radiates innocent chirpiness that is all wrong for Roxie. Still, there are compensations. You now pay more attention to the glittering ensemble work of the rest, and relish the new and even better Mary Sunshine of R. Bean. (Simon: 11/30/98.) $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Closer—A sad, savvy, often funny play that casts a steely, unblinking gaze at the world of relationships and lets you come to your own conclusions. There are four characters. As several years go by, everyone ends up sexually and emotionally involved with everyone else, each trying vainly to get closer to the other. Patrick Marber tells his story in short, staccato scenes in which the unsaid talks as loudly as the said. Although Ciaran Hinds, as Larry, may be a bit excessively unwinning, he conveys well the weaknesses of a strong man. Rupert Graves gets the volatile, puppyish but nevertheless hurtful mischievousness of Dan perfectly, and Natasha Richardson splendidly balances coolness and passion, irony and pain. As for Alice: No one could capture the intermingled aggressiveness and vulnerability of youth with more empathy

Opening

Unusual Suspects

Sad but true: All critical praise sounds monotonously alike. Kevin Spacey's interpretation of Hickey in last year's London production of *The Iceman Cometh* resulted in the usual round of synchronized hymning, and it's likely to do the same when the Eugene O'Neill drama opens here, this Thursday, at the Brooks Atkinson Theatre. So, in the spirit of both the play—which sings the praises of unfamous men—and rhetorical diversity, we present a more eclectic sampling of kudos for Mr. Spacey, gleaned from Spaceyland (http://www.spacey.com), one of the actor's many unofficial Websites:

JENNIFER SENIOR

"In person, he's a medium sort of height (5' 10"?), lovely broad shoulders, of trim physique with . . . BIG feet!" —*Miss Kubelik*

"He has no butt! Don't tell." —*Ariane*

"We know Kevin likes characters which are essential to the action, even if not omnipresent, and Hickey is exactly that." —*Sandra*

"It was nearly the time for the first interval and no sign of Hickey . . . then a warm feeling circulated through the audience, building up to a crescendo of "yea-yesss." . . . That man's charisma, his presence. Kevin took the stage, the theatre . . . he cometh and everyone felt his magnetism." —*Spacegirl*

"He actually produces real tears." —*Zee*

"Kevin actually blew several lines but recovered without missing a beat." —*Christine*

"Seeing him on stage only confirms it—when it comes to acting, Kevin's a bloody genius." —*Weezee*

Photograph by Joan Marcus.

than Anna Friel. *Closer* does not merely hold your attention; it burrows into you. (Simon: 4/5/99.) $15–$60. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. *Music Box Theatre, 239 W. 45th St. (239-6200).*

Death of a Salesman—This *Salesman* is a hard but efficacious sell. "I sell, therefore I am" is the neo-Cartesian maxim Willy is meant to embody and explicate. Rightly, Arthur Miller embeds this value system in a business, social, and family context, but the interaction of the elements is achieved more by contrivance than by a sense of the inevitable. Yet most of the acting is splendid. Brian Dennehy is a man truly at the end of his tether, letting us in on every step of his decline via naïve optimism, disregard of reality, aging, and capitalist callousness. Elizabeth Franz settles into a quietly and thoroughly moving Linda. Kevin Anderson welds Biff's duality as unmoored drifter and canny *raisonneur* into a totally believable and heartrending amalgam. (Simon: 2/22/99.) $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200).*

Footloose—Kevin Bacon is not a part of this maxi-musical adaptation of the 1984 movie, but the lead does have his haircut. Kenny Loggins, Tom Snow, et al. did the lyrics; Dean Pitchford and director Walter Bobbie did the book. $20–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $15–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200).*

The Lion in Winter—One of the iffy things a play can do is try too hard. That is precisely what James Goldman's 1966 play does. Dialogue should be witty; so every line is, or tries to be, an epigram. On the other hand, many of the lines really are funny, or at least clever. As for the plot, it is ingenious and complex. We get the continuous machinations of England's Henry II; his queen and adversary, Eleanor of Aquitaine; and their three sons, each of whom covets the crown. Laurence Fishburne's Henry is good enough to erase memories of Peter O'Toole in the movie version but not good enough to efface Robert Preston in the play's premiere. (Could anyone?) Stockard Channing is sassily sparkly as Eleanor, but I recall Rosemary Harris's achieving as much with greater ease. The others are problematic. (Simon: 3/22/99.) $60. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. *Roundabout's Stage Right, 1530 Broadway, at 45th St. (719-1300).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen Lion King onto a stage so that nothing is lost in translation. (Simon: 12/1/97). $20–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (307-4747).*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Miss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200).*

Night Must Fall—Another Broadway revival of an old spine-tingler, this time with Matthew Broderick as the charming sociopath. Judy Parfitt plays the elderly English woman who employs him, J. Smith-Cameron plays her niece, and John Tillinger directs. $25–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lyceum Theatre, 149 W. 45th St. (239-6200).*

Not About Nightingales—It is not often that a lost early work of a playwright is exhumed smelling like roses rather than of corpse. That, however, is the case of this remarkable fourth play by Tennessee Williams. The play shuttles between the prison block—where a number of diverse prisoners roister, quarrel, and struggle to survive under the draconian regime of a psychopathic prison warden, Boss Whalen—and the warden's office and waiting room. What he wrote here lends itself splendidly to both small and thunderously big performances—none bigger than Corin Redgrave's grotesque yet scary Boss Whalen. *Stupendous* is the word for Trevor Nunn's direction, the kind you see only a few times in a life of theatergoing. Even if you shun so-called depressing plays, you'd better catch this one, unless you want regrets for the rest of your days. (Simon: 3/15/99.) $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Circle-in-the-Square Theatre, 1633 Broadway, at 50th St. (239-6200).*

The Phantom of the Opera—Ten leads, eleven years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $31–$125. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

The Scarlet Pimpernel—The show about romance, honor, the French Revolution, and, most important, fabric. Pop composer Frank Wildhorn did the score. Nan Knighton has recently revised her book, adapted from Baroness Orczy's novel for the stage. Douglas Sills stars. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/9/97. *Minskoff Theatre, 200 W. 45th St. (307-4100).*

Side Man—*A must.* This enjoyable play by Warren Leight is about sidemen, yesteryear's second-tier jazz musicians who hired out as supplementary players to various bands, and about their women. It is narrated by Clifford, the son of Gene, a trumpet player, and Terry, a sweet thing turned bitter. As the play moves from 1985 to 1953 and back, we hear about his parents' courtship, his birth, and the parents' growing estrangement as he grows up. We also get glimpses of the lives of Gene's fellow sidemen. As things move near-imperceptibly from comedy to drama, we relish the jive, the jokes, the frustrations enacted by seven actors in a production neatly tied together by Michael Mayer's apt direction. (Simon: 3/23/98.) $25–$60. Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, and Sun. at 3. *Golden Theatre, 252 W. 45th St. (239-6200).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—*breezes into New York City, people gonna* scrape and bow. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

The Sound of Music—Returns to Broadway for the first time since its 1959 premiere. Hum along; bring the kids. Rebecca Luker, who played a memorable Magnolia in *Show Boat,* plays the nun turned governess, and Richard Chamberlain plays the widower captain. $30–$75. Tues. at 8, Thurs. at 7, Fri. and Sat. at 8, Sun. at 7; Wed., Sat., and Sun. at 2. Opened 3/12/98. *Martin Beck Theatre, 302 W. 45th St. (239-6200).*

Via Dolorosa—Does a playwright's holding forth in person for 90 minutes about journeying to Israel and the Gaza Strip sound like good theater? No? Guess again; you'll be riveted by this new drama. David Hare can observe, write, think (already rare enough in a dramatist), and also *act.* I could quote forever from a play—and it is a play, not a lecture—whose every other line is quotable. But you must hear it from Hare, in what he calls a monologue "ideally to be performed by its author." And ideally performed it is: with great but controlled flourishes, sparing but effective scenery, searching light effects, and subtle direction by Stephen Daldry. (Simon: 3/29/99.) $35–$55. Mon.–Sat. at 8, Wed. and Sat. at 2. *Booth Theatre, 222 W. 45th St. (239-6200).*

The Weir—*See Simon, page 84.* A brew of ghost stories and ale from Ireland's baby-blue eminence Conor McPherson, who turned 27 this year. $60. Tues.–Fri at 8, Sat. at 2 and 8, Sun. at 3 and 7. Through 5/30. *Walter Kerr Theatre,*

Opening

Blonde Venus

Dietrich practically calls out for her own musical—"Beware the *amazing* blonde women," she used to howl—and Pam Gems, author of *Stanley* and *Piaf,* may be just the woman to write it. Siân Phillips plays the title role in *Marlene,* opening April 11 at the Cort Theatre.

Photograph by X. Martin/Jet Set/Denis Taran.

219 W. 48th St. (239-6200).

You're a Good Man, Charlie Brown—This revival is a curious hybrid, half delightful, half letdown. Clearly, if an adult cast of six is to animate a half-dozen popular cartoon figures, they have to be expert performers as well as something even more important: able to dig up the buried child (or dog) in themselves. Three cast members can; three fail. Clark Gesner's music and lyrics never rise above the functional, but at least they are that. The book is better, thanks to the original "Peanuts" vendor, Charles Schulz. Michael Mayer's direction tirelessly whips these ex-drawings into exciting life. Kristin Chenoweth, as Sally Brown, is something you won't often encounter: perfection. You do not have to be a parent, or even a man, to want to wrap her in tissue paper and take her home with you. (Simon: 2/15/99.) $15–$75. Tues.–Thurs. at 7:30, Fri. at 8, Sat. at 2 and 8, Sun. at 1 and 5:30. *Ambassador Theatre, 219 W. 49th St. (239-6200).*

Off Broadway

Previews and Openings

Dream True—A new musical tracing a 50-year friendship between two men. Tina Landau (*Floyd Collins*) wrote it; Ricky Ian Gordon did the book; Judy Kuhn, Jeff McCarthy, and Daniel Jenkins star. $45. Mon.–Fri. at 8, Sat. at 3 and 8. In previews for a 4/14 opening. *Vineyard Theatre, 108 E. 15th St. (353-3874).*

The English Teachers—A new, small-town comedy by Edward Napier, set in the sixties: One woman wants to be elected to the state House, another wants her big break in Manhattan, another wants a husband, etc. Directed by Robert LuPone. $25. Tues.–Fri. at 8, Sat. at 3 and 8. Previews begin 4/7 for a 4/21 opening. Through 5/1. *MCC Theater, 120 W. 28th St. (727-7765).*

The Exact Center of the Universe—Twice-Tony'd Frances Sternhagen plays an overbearing southern doyenne in a new comedy by Joan Vail Thorne. Her son rebels against her, she takes action, and gossip saturates her small town like a biscuit dipped in gravy. John Tillinger directs. $37.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. In previews for a 4/7 opening. *Theatre Four, 424 W. 55th St. (239-6200).*

Exactly Like You—Cy Coleman's new courtroom musical, which mixes up four couples, their in-laws, their lawyers, the jurors, everyone. The York Theatre Company presents; Patricia Birch directs and choreographs. $35–$40. Wed. at 2:30 and 8, Thurs. and Fri. at 8, Sat. at 2:30 and 8, Sun. at 2:30 and 7:30. In previews for a 4/14 opening. *Theatre at Saint Peter's Church, at Citicorp Center, 619 Lexington Ave., at 54th St. (935-5820).*

Lake Hollywood—To cap off its John Guare season, Signature presents a brand-new play from the peripatetic playwright, who finished the piece—it follows a couple through World War II, marriage, and old age—just a few months ago. $37.50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. In previews for a 4/13 opening. *Signature Theatre Company, 555 W. 42nd St. (244-PLAY).*

Pitchfork Disney—A comedy by Philip Ridley, author of *The Fastest Clock in the Universe*, about a pair of 28-year-old twins whose quiet life of pill-popping is loudly interrupted by a pair of bizarre cabaret entertainers. Presented by Blue Light Theater Company. $27.50–$30. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. In previews for a 4/8 opening. *HERE, 145 Sixth Ave., at Dominick St. (279-4200).*

The Shadow of a Gunman—A revival of Sean O'Casey's love story about a young woman who mistakes a penniless poet for a gunman on the lam. Directed by Charlotte Moore. $30–$35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. Previews begin 4/6 for a 4/15 opening. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

A Simple Heart—A dance-theater production of Flaubert's story about a servant, her work, and her parrot. $20–$25. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. In previews for a 4/8 opening. *Classic Stage Company, 136 E. 13th St. (677-4210).*

That Championship Season—In honor of Second Stage Theatre's own twentieth anniversary, director Scott Ellis revives Jason Miller's Tony- and Pulitzer-winning drama about the twenty-year reunion of four high-school teammates. With a cast of stage and film stalwarts, including Dylan Baker, who recently starred in *Happiness*. $45. Tues. and Thurs.–Sat. at 8, Wed. at 2 and 7, Sat. at 2, Sun. at 3. In previews for a 4/14 opening. *Second Stage, 307 W. 43rd St. (246-4422).*

Now Playing

Ancestral Voices—Another family story by A. R. Gurney at Lincoln Center, playing on the dark nights of *Far East*. With a splendid cast, including Sam Trammell, Mary Louise Wilson, and Debra Monk. $45. Sun. at 7:30, Mon. at 8. Through 6/6. *Lincoln Center's Mitzi E. Newhouse Theatre, 150 W. 65th St. (239-6200).*

Ashes to Ashes—David Strathairn stars in this 1996 Harold Pinter play about a marriage in crisis. $24–$48. Tues.–Sat. at 7:30; Wed., Sat., and Sun. at 2:30. Through 5/9. *Gramercy Theatre, 127 E. 23rd St. (777-4900).*

Beautiful Thing—Jonathan Harvey's 1993 play (and later, acclaimed film) about two working-class teenage boys who fall in love. $45–$47.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. *Cherry Lane Theatre, 38 Commerce St. (239-6200).*

Betty's Summer Vacation—A new play by Christopher Durang *(Sex and Longing, Baby With the Bathwater)* about a summer sojourn gone awry. Nicholas Martin directs. $37.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. Through 4/11. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Bitter Lemon—Jamie Salom's play about a man caught on the horns of an age-old dilemma: Should he stay with his wife and child—or abandon them both for true love? The Puerto Rican Traveling Theatre performs. $20. In English: Wed., Thurs., and Fri. at 8. In Spanish: Sat. at 2 and 8, Sun. at 2 and 6:30. Through 6/2. *Puerto Rican Traveling Theatre, 304 W. 47th St. (354-1293).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

A Couple of Blaguards—Tired yet of the brothers McCourt? Good! We thought not. Come see Frank and Malachy's stage version of their growing-up story, performed by Mickey Kelly and Malachy himself. $40–$42.50. Mon., Tues., Thurs., and Fri. at 8, Sat. and Sun. at 3 and 7:30. *Triad Theatre, 158 W. 72nd St. (799-4599).*

De la Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Dress in tatters; bring aspirin. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

Everybody's Ruby—Phylicia Rashad plays Zora Neale Hurston in this new Thulani Davis play about Ruby McCollum, a married black woman who shot the most prominent white doctor in Live Oak, Florida, amid allegations of a sex scandal. $40. Tues., Wed., and Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Through 4/11. *Public Theater, 425 Lafayette St. (239-6200).*

Fantasticks—The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

Far East—A new play from A. R. Gurney about a young American Navy lieutenant who finds himself caught between the wife of his commanding officer and the woman he loves. Directed by Daniel Sullivan; starring Michael Hayden. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/6. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (239-6200).*

Forbidden Broadway Cleans Up!—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon. and Wed.–Fri. at 8:15, Sat. at 2:30 and 8:15, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

Hedwig and the Angry Inch—A German transsexual achieves self-actualization, not to mention tabloid fame, through songwriting in this brave, bizarre rock musical by John Cameron Mitchell. Michael Cerveris stars; Stephen Trask did the music and lyrics. $20–$49.50. Mon., Wed., and Thurs. at 8, Fri. at 8 and 11, Sat. at 7 and 10, Sun. at 7. Opened 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (239-6200).*

I Love You, You're Perfect, Now Change—A musical re-

Onstage
Love, Valour, Compassion, Etc.

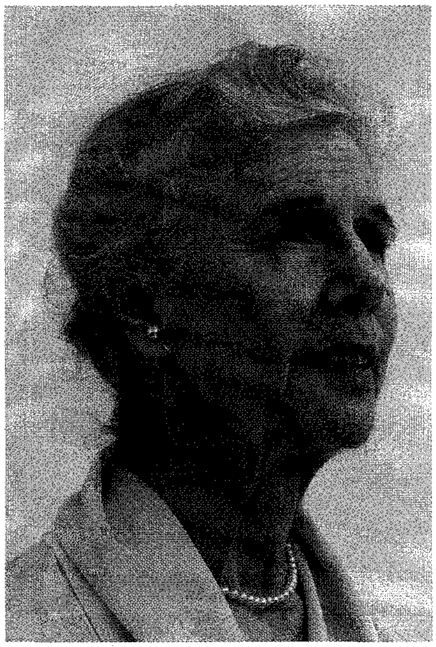
Irish director Declan Donnellan unchains the potential of 'Le Cid,' one of the most inflammatory dramas of seventeenth-century France, by setting it in twentieth-century Spain, where its star-crossed protagonists must contend with the mores, restrictions, and political exigencies of the Franco regime. His production was one of the standouts in the 1998 Avignon Festival; it plays here for one week only at the Brooklyn Academy of Music, beginning April 6. For tickets ($20–$55) and more information, call 718-636-4100. Performed in French with English supertitles.

Photograph by Philippe Delacroix.

Opening

She Put the 'Mother' in Smother

Twice Tony'd Frances Sternhagen plays an overbearing southern matriarch in 'The Exact Center of the Universe,' a new comedy by Joan Vail Thorne. Her son, needless to say, rebels against Mama's wishes, so she's got no choice but to take action; soon the town's drowning in gossip like biscuits in gravy. Opens April 7 at Theatre Four.



Photograph by Martha Holmes.

vue about an amusingly quaint subject these days: heterosexual love. $47.50–$50. Mon. and Tues. at 8, Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

James Naughton: Street of Dreams—Somewhere between Walter Matthau and Tony Curtis, but more versatile than either, is James Naughton. This is his 90-minute one-man show of song and chatter, admirably managed, even if, like me, you are not bowled over by most of the songs; it is the uniqueness of the delivery that counts. Some performers mostly play up to the audience; some perform mostly to please themselves. Naughton is one who does both, equally and easefully. (Simon: 4/5/99.) $50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 4/11. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

Killer Joe—Tracy Letts's new (and first) play about a dysfunctional family in a Texas trailer park. $47.50. Tues.–Sat. at 8, Sun. at 5, Wed. and Sat. at 2:30. *Soho Playhouse, 15 Vandam St. (239-6200).*

Late Nite Catechism—Maripat Donovan as a parochial-school teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

The Mineola Twins—This is neither top- nor bottom-drawer Paula Vogel. It is the story of how the twins Myrna (conventional, bourgeois, reactionary) and Myra (rebellious, promiscuous, radical) fared through the Eisenhower, Nixon, and Bush eras. Vogel writes farce here, and the jokes come thick and fast. Many of the gags are recycled or ersatz, but some manage to squeeze fresh laughs out of old fallacies. What helps the play enormously is the letter-perfect production. And then there's the acting. As the twins, Swoosie Kurtz lets her exemplary facial play, timing, inflection, and body language perform double miracles in antipodal roles. (Simon: 3/1/99.) $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. *Roundabout Theatre Company, 1530 Broadway, at 45th St. (719-9300).*

The Most Fabulous Story Ever Told—The newest play by Paul Rudnick, wicked author of *Addams Family Values, In & Out,* and various bits of acclaimed gay fantasia. In the author's words: "It's a comedy about God, if that's not redundant." $35–$47.50. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta Lane. (420-8000).*

The Mystery of Irma Vep—The late Charles Ludlam's penny-dreadful vehicle for himself, Everett Quinton, and a glistening mound of wigs. It was a loopy sensation in 1984; Quinton returns for this repeat engagement with Stephen DeRosa. $47.50. Tues.–Fri. at 8, Sat. at 5 and 8, Sun. at 3 and 7. *Westside Theater, 407 W. 43nd St. (239-6200).*

Over the River and Through the Woods—A new comedy from Joe DiPietro about the meddling efforts of four Italian-American grandparents to change the life of their grandson. $45. Mon., Tues. , Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Paradise Hotel—The latest from Richard Foreman, this time about a group of paranoid sexual adventurers who converge in their quest for Nirvana and fine lodging. $15. Tues. and Thurs.–Sun. at 8. Through 4/19. *Ontological Theatre at St. Mark's Church, 131 E. 10th St. (533-4650).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Red—Chay Yew's new play about a best-selling American author who returns to China to do research for her new book. $36. Tues.–Fri. at 7:30, Sat. at 3 and 7:30, Sun. at 3. Through 4/25. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Rollin' on the T.O.B.A.—A songful tribute to the last days of black vaudeville, when African-Americans toured the 80-house circuit with their white brethren but were frequently denied pay and lodging. Conceived and written by Ronald "Smokey" Stevens and Jaye Stewart. $35–$50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Kit Kat Klub, 124 W. 43rd St. (239-6200).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. Even the Ca*th*tilian li*th*p ge*th* a tuneful *th*ong tribute. (Simon: 12/15/97.) $20–$47.50; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre, 321 W. 44th St. (239-6200).*

Snakebit—This is a small, well-made play. In a Hollywood home he is forced to vacate (he has been dumped by his boyfriend), a young social worker hosts visitors from New York: an ambitious actor friend up for a fat movie role and his forlorn wife, an ex-actress who is the last woman our hero ever bedded. The actor-author, David Marshall Grant, says smart things about East Coast and West Coast, theaters and movies, homos and heteros, men and women. (Simon: 3/22/99.) $17.50–$47.50. Tues.–Fri. at 8, Sat at 3 and 8, Sun. at 3 and 7. *Century Center, 111 E. 15th St. (239-6200).*

Stomp—As the title implies, an energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

This Is Our Youth—Kenneth Lonergan's play is one that young people will adore and their elders embrace. It concerns smooth Dennis, a school dropout and drug dealer; his friend the dopey and klutzy Warren Straub, who shows up with a suitcase full of his prized possessions plus fifteen grand he swiped from his remarried old man; and Jessica Goldman, a stylish and mildly promiscuous design student. A world is conjured up—a world observed and overheard with spine-tingling accuracy. Mark Ruffalo is the perfect Warren. Missy Yager is a gem of a Jessica. Mark Brokaw's direction remains exemplary. (Simon: 11/16/98.) $40. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (239-6200).*

Thwak—The latest bit of slapstick buffoonery from the Umbilical Brothers, a well-matched but unrelated pair of kinetic Australians. $25–$30. Tues.–Sat. at 8, Sun. at 3. Through 5/9. *Westbeth Theatre Center, 151 Bank St. (307-4100).*

Tongue of a Bird—Ellen McLaughlin joins *Angels in America* alum David Marshall Grant with a play of her own. Cherry Jones, radiant as a gemstone, stars as a search-and-rescue pilot charged with finding a little girl in the Adirondacks; Lisa Peterson directs. $40. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Through 4/18. *The Public Theater, 425 Lafayette St. (239-6200).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(239-6200).*

Turn of the Screw—Jeffrey Hatcher's adaptation of the Henry James mystery at Bly Manor. Starring Enid Graham. $30–$35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 4/11. *Primary Stages, 354 W. 45th St. (333-4052).*

2.5 Minute Ride—*See Simon, page 84.* Lisa Kron's one-woman show juxtaposing a trip to Auschwitz with her family's annual pilgrimage to an Ohio amusement park. Mark Brokaw directs. $25. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. *Public Theater, 425 Lafayette St. (239-6200).*

Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's *Holy Sonnets*? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. It is a dazzling and humane play you will remember till your dying day, and especially then, thanks also to a near-flawless production. First, Kathleen Chalfant, a Vivian Bearing of power and vulnerability, commanding intelligence and compelling irony. Add a supporting cast in which all shine. For this play alone, Edson should be handed the Harvard English department. (Simon: 9/28/98.) $35–$49.50. Tues.–Sat. at 8; Wed., Sat., and Sun. at 3. *Union Square Theatre, 100 E. 17th St. (307-4100).*

Off-Off Broadway

Fragments of a Greek Trilogy—Every time this seventies epic—a combined program of *Medea*, *The Trojan Women*, and *Electra*—gallops back into town, the chorus cheers. Directed by Andrei Serban; composed by Elizabeth Swados. $20–$30. Call for specific showtimes and schedules. Through 4/11. La MaMa E.T.C., 74A E. 4th St. (475-7710).

Meanwhile, on the Other Side of Mount Vesuvius—Adobe Theatre Company's latest slip of camp lunacy, this time examining what happened the evening of A.D. 79, just hours after the eruption that buried Pompeii. By Jay Reiss. Tues.–Sun. at 8. *Ohio Theatre, 66 Wooster St. (279-4200).*

Symphonie Fantastique—Puppeteer Basil Twist dances his fanciful creations around a 500-gallon tank. $25. Tues.–Fri. at 7, Sat. at 2 and 10:30, Sun. at 5. *HERE, 145 Sixth Ave., at Dominick St. (647-0202).*

art

Mariko Mori...Andrew Moore...Asian Art

Galleries

Solos

Madison Avenue and Vicinity

Richard Ford and Jane Kent—An exhibition of aquatint etchings by Kent overlaid with text by Ford, from the new limited-edition book *Privacy*, Ford's tale of urban voyeurism; through 4/17. Hirschl & Adler Modern, 21 E. 70th St. (535-8810).

Elias Goldberg—Paintings and watercolors of cityscapes, figures, still lifes, and interiors by this New York native (1886–1978), whose impressionist style recalls Pissarro; through 5/31. Gat, 1100 Madison Ave. (327-0441).

Brice Marden—Eight triptychs from the early seventies whose vertical panels of subtle colors epitomize the artist's painting at that time; through 5/29. C & M Arts, 45 E. 78th St. (861-0020).

Sigmar Polke—New works on paper, through 4/24 at Knoedler, 19 E. 70th St. (794-0550), and unusual and little-known drawings executed in series from the sixties through the eighties, through 4/24 at Werner, 21 E. 67th St. (988-4500).

J. M. W. Turner/Josef Sudek—Paintings, watercolors, and oil sketches made by the artist during the later part of his career, from 1830 onward, including works on loan from the Tate Gallery and other institutions/A selection of the Czech photographer's works from the twenties and thirties, including images of landscapes taken along the Elbe River, figures in the parks of Prague, and interiors of St. Vitus Cathedral; through 6/5. Salander-O'Reilly, 20 E. 79th St. (879-6606).

57th Street Area

Adele Alsop—Recent paintings of Utah landscapes that focus on the patterns of light and shadow created by nature; through 4/24. Schmidt Bingham, 41 E. 57th St. (888-1122).

William Bailey/Todd Eberle and Robert Polidori—Recent paintings of fictitious scenes or settings in the artist's studio/Photographs of Brasilia by both. Through 4/24. Miller, 41 E. 57th St. (980-5454).

Stephan Balkenhol—Works on paper from the collection of Deutsche Bank and a large hand-hewn wood sculpture; through 4/30. Lobby Gallery, Deutsche Bank, 31 W. 52nd St. (469-3207).

David Bierk—Recent paintings that appropriate figures and portraits from seventeenth-century masterworks; through 4/24. Associated American Artists, 20 W. 57th St. (399-5510).

Michael Byron—New paintings inspired by photographs of twentieth-century figurative sculptures; through 4/17. Baron/Boisanté, 50 W. 57th St. (581-9191).

Sue Coe—A new series of narrative mixed-media paintings by the political artist, titled "The Pit: The Tragical Tale of the Rise and Fall of a Vivisector"; through 6/5. St. Etienne, 24 W. 57th St. (245-6734).

Joseph Cornell—A selection of the artist's box constructions and collages ranging in date from 1933 to 1968, centering around the artist's themes of the aviary, the hotels, and the Medici princes and princesses ; through 4/24. Helman, 20 W. 57th St. (245-2888).

Emily Eveleth—Paintings and drawings that depict familiar objects isolated against minimal backgrounds; through 4/24. Danese, 41 E. 57th St. (223-2227).

Glen Hansen/Kevin King—Realist paintings of sites in Venice/Paintings and works on paper that depict contemporary figures in enigmatic narratives that evoke the works of northern Renaissance painters. Through 4/24. Fischbach, 24 W. 57th St. (759-2345).

Steven Katz/Jian Wang—Paintings of New York cityscapes/Still-life paintings. Through 4/22. Perlow, 41 E. 57th St. (644-7171).

Robert Mangold—New paintings and mixed-media studies on paper; through 4/17. PaceWildenstein, 32 E. 57th St. (421-3292).

Michael Mazur—New paintings of abstracted landscapes; through 5/15. Ryan, 24 W. 57th St. (397-0669).

Alexander Mihaylovich—Paintings whose images of ruins were inspired by the artist's recent trip to Pompeii and Herculaneum. Through 4/24. McGrath, 20 W. 57th St. (956-3366).

Ray Parker—Abstract works on paper from 1960; through 5/15. Washburn, 20 W. 57th St. (397-6780).

Curtis Phillips/Kathy Moss—Paintings of mysterious landscapes/Paintings that depict repeated botanical images. Through 4/24. O'Hara, 41 E. 57th St. (355-3330).

Alexander Ross/Karin Davie—Paintings whose organic forms are based on objects the artist shapes from plasticine/A series of large-scale works on paper whose surfaces scattered with raised circles of mirrored glass. Through 5/1. Boone, 745 Fifth Ave. (752-2929).

Charles Seliger/Morris Graves—Recent abstract paintings by the artist who had his first exhibition at Peggy Guggenheim's gallery, Art of This Century, when he was 19/Works on paper depicting images from nature. Through 5/1. Rosenfeld, 24 W. 57th St. (247-0082).

Neil Welliver—Recent paintings of Maine landscapes; through 4/24. De Nagy, 724 Fifth Ave. (262-5050).

Jane Wilson—Recent paintings of non-site-specific landscapes in which skies are anchored by low horizontal planes of land and ocean; through 5/1. DC Moore, 724 Fifth Ave. (247-2111).

SoHo and TriBeCa

Marina Abramovic and Ana Mendieta—A two-gallery show of works by two artists known for their use of primal elements, the human body, and ritual; through 4/24. At Kelly, 43 Mercer St. (343-2405), and Lelong, 20 W. 57th St. (315-0470).

Barbara Bloom—*The French Diplomat's Office*, an installation of the artist's three-dimensional interpretation of a watercolor that appears to depict an interior decorator's rendering of an office; through 4/24. Blum, 99 Wooster St. (343-0441).

Carolyn Brady—New watercolors of interiors looking out onto light-filled landscapes, many of them inspired by the artist's travels to Lake Geneva; through 4/24. Hoffman, 429 W. Broadway (966-6676)

Stan Brodsky—New abstract paintings; through 5/4. Kelly, 591 Broadway (226-1660).

Alan Charlton—New monochromatic abstract paintings; through 4/17. Stark, 113 Crosby St. (925-4484).

Bonnie Collura—"Liberty," the first installment of the artist's trilogy, "Inalienable: Liberty, Life, the Pursuit of Happiness," in which drawings and sculpture depict nature as moral barometer of good and evil; through 4/24. Basilico, 26 Wooster St. (966-1831).

Milton George—Expressionistic paintings inspired by the self-taught Jamaican artist's recent trips to Cuba; through 5/1. Cavin-Morris, 560 Broadway (226-3768).

Klaus Hartmann—Paintings that depict scenes from a lost arcadia; through 5/8. Klagsbrun, 526 W. 26th St. (243-3335).

Gillian Jagger—Three large installations that explore the rift between man and nature; through 4/24. Kind, 136 Greene St. (9251200).

On Kawara—A project titled *I Read* that was begun in 1966 and concluded in 1995, consisting of a se-

Photograph by Andrew Moore, courtesy of Yancey Richardson Gallery.

Photography

Shabby Chic

The architecture of old Havana is the subject of Andrew Moore's latest photographs, which show the texture of life in the city's elegant but dilapidated buildings. At Yancey Richardson Gallery, 560 Broadway, at Prince Street; April 8 through May 13.

lection of newspaper clippings from the daily press filed in eighteen-ring binders that are displayed in an installation reminiscent of a reading room; through 4/17. Zwirner, 43 Greene St. (966-9074).

Luisa Kazanas—Sculptures cast in silicon, rubber, and plastic that suggest the effects of biotechnological experimentation on nature; through 4/24. Meltzer's On View . . . , 588 Broadway (343-8256).

Clay Ketter—Wall-mounted sculptures that incorporate plastic laminates, masonite, glass, and prefabricated kitchen units and paintings that suggest the sculptures; through 5/1. Sonnabend, 420 W. Broadway (966-6160).

Barry McGee—A floor-to-ceiling painting, drawing, and sculptural installation that fills the entire gallery; through 4/24. Deitch, 76 Grand St. (343-7300).

Nabil Nahas—Recent paintings whose surfaces are built up of granular forms that coalesce as images; through 4/24. Sperone Westwater, 142 Greene St. (4431-3685).

James Nares—Recent gestural abstract paintings; through 4/24. Kasmin, 74 Grand St. (219-3219).

Erin O'Keefe/Augusto Arbizo—Sculptures of plywood, sandblasted glass, Plexiglas, and mirror/Paintings whose layered surfaces are built up from dripped and poured paint. Through 4/24. Gering, 476 Broome St. (226-8195).

Richard Pettibone—New paintings and sculptures that are the artist's humorous appropriations of works by Brancusi, Duchamp, and Picasso; through 4/24. Marcus, 578 Broadway (226-3200).

Markus Raetz—Recent sculpture; through 4/24. Alexander, 59 Wooster St. (925-4338).

Robert Rauschenberg—New paintings; through 4/17. PaceWildenstein, 142 Greene St. (421-3292).

James Reilly—Paintings of figures in disquieting relationships, by a British artist; 4/8–5/15. Brownstone, 39 Wooster St. (334-3455)

Sarah Rossiter—A large lightbox photograph of the artist and a large sewn vinyl and velvet soft sculpture, both of which use the first manned space missions as a metaphor; through 4/30. Erben, 476 Broome St. (966-5283).

Jörg Sasse—Photographs of computer-altered found photographs; through 4/17. Lehmann Maupin, 39 Greene St. (965-0753).

Christine Siemens—Recent sculptures and drawings by a Las Vegas–based artist; through 4/17. Apex, 291 Church St. (431-5270).

Robin Utterback—Recent abstract paintings of overlapping linear forms; through 4/17. Donahue/Sosinski, 560 Broadway (226-1111).

Patrick Wilson/Berend Strik and Adam Kalkin—Geometric abstract paintings/A collaborative installation. Through 4/24. Stux, 529 W. 20th St. (352-1600).

Chelsea

Frank Badur—Paintings that draw on American color-field painting and international constructivism; through 4/17. Thatcher Projects, 529 W. 20th St. (675-0222).

Jean Blackburn—One large-scale sculpture composed from the parts of six bed frames; through 4/17. Golden, 529 W. 20th St. (414-8456).

Robert Bordo—New paintings whose images are derived from arrangements of landscape postcards; through 4/24. Alexander and Bonin, 132 Tenth Ave. (367-7474).

Dusty Boynton—Recent works on paper in graphite and crayon that convey the physical involvement of the artist as she confronts the paper; through 4/17. Martz, 529 W. 20th St. (206-3686).

Marc Brandenburg—An installation of 100 drawings based on photographs; through 4/24. XL, 504 W. 22nd St. (462-4111).

Kwang-Young Chun—Paintings that incorporate hundreds of tiny triangular units wrapped in mulberry paper bound together with string; through 4/24. Foster, 529 W. 20th St. (966-9024).

Jean Cocteau—Drawings, books, and ceramics by the French poet and artist and photographic portraits of him by Lucien Clergue, Louise Dahl-Wolfe, Robert Doisneau, and others; through 5/9. Wessel + O'Connor, 242 W. 26th St. (242-8811).

Adam Cvijanovic—Panoramic landscape paintings that encompass three walls of the gallery's space; through 4/17. Anderson, 453 W. 17th St. (463-0970).

Roni Horn—Color photographs of scenes of everyday life in Iceland that are installed to form a continuous horizon line along all four walls of the gallery; through 5/8. Marks, 522 W. 22nd St. (243-0200).

Mike Kelley—A two-part sculpture that re-creates a wishing well and its surrounding fence in Los Angeles's Chinatown; through 5/8. Metro Pictures, 519 W. 24th St. (206-7100).

Ellsworth Kelly—Thirty pencil and ink works on paper made by the artist between 1960 and 1962 that have not been previously exhibited; through 5/15. Marks, 523 W. 24th St. (243-0200).

Mary Kelly/Tirtza Even—A continuous intaglio text on compressed lint whose individual stories are based on politically motivated atrocities/Unique digitally altered videos in which images of landscapes with people seem to evolve slowly in time. Through 4/24. Postmasters, 459 W. 19th St. (727-3323).

Julian Lethbridge—Recent abstract paintings and drawings whose motifs are drawn from random or naturally occurring patterns; through 4/24. Cooper, 534 W. 21st St. (255-1105).

Daniel Pflumm—Video and sculpture that utilize corporate structures and systems; through 5/1. Greene Naftali, 526 W. 26th St. (463-7770).

Jack Pierson—Large paintings that depict close-up images from the artist's digital videos, and new collages made from fragments cut or torn from the artist's color photographs; through 5/1. Cheim & Read, 521 W. 23rd St. (242-7727).

Julio Rondo—New abstract paintings; through 5/8. Gasser & Grunert, 524 W. 19th St. (807-9494).

Joseph Schneider/Claire Jervert—Sculpture and collage/Photographic images of UFOs from television programs. Through 5/1. Trans Hudson, 416 W. 13th St. (242-3232).

Other

Susan Mayr—Paintings of atmospheric landscapes; through 4/25. Bodell, 13 E. 7th St. (477-1820).

Group Shows

Madison Avenue and Vicinity

Stone—113 E. 90th St. (988-6870). "Fruits & Flowers, Skies & Pies," still lifes and landscapes by Cornell, de Kooning, Gorky, and Thiebaud; through 4/17.

Wildenstein—19 E. 64th St. (879-0500). "French Master Drawings From the 16th Through the 18th Centuries," with works by Boucher, Fragonard, Greuze, Watteau, others; through 5/1.

57th Street Area

Equitable—787 Seventh Ave. (554-4818), Mon.–Fri. 11–6, Sat. 12–5. "Reflections in a Looking Glass: A Lewis Carroll Centenary Exhibition," an overview of photographs, manuscripts, and drawings by the Victorian writer and artist; through 4/24.

Municipal Art Society—457 Madison Ave. (935-3960). "Elsie de Wolfe: Suitability, Simplicity, and Proportion," an exhibition of the designer's belongings, including paintings by Walter Gay, Drian, and Oliver Messel; photographs by Cecil Beaton, Horst, and Baron de Meyer; and furniture, scrapbooks, and objects; through 4/30.

YWCA—610 Lexington Ave., at 53rd St. (735-9731). "Framed!!: The Artist-Framer," an exhibition that demonstrates the different nineteenth- and twentieth-century framing techniques of artists including Filmus, Heyer, Lukachko, Jackson, Suskind, Tanner, others; through 4/24.

SoHo and TriBeCa

Central—596 Broadway (966-8836). "The Techno-Digital Sublime," high-tech works by Coe, Franquelo, Lowe, and Nechvatal; through 4/24.

Thread Waxing Space—476 Broadway (966-9520). "Conceptual Art As Neurobiological Praxis," works by Albenda, Gillick, Gordon, Kim, Lislegaard, Ritchie, Ruff, others; through 5/1.

Weyl—375 W. Broadway (219-1446). Reliefs and wall works by Graham, Johns, Kelly, Kienholz, Lichtenstein, Oldenburg, Rauschenberg; through 4/24.

Chelsea

Art Resources Transfer, Inc.—210 Eleventh Ave. (691-5956). Paintings and sculpture by Dena Shottenkirk; through 4/18; photography and video by Dexter Buell and Meighan Gale; through 4/11; photographs by Kaucylia Brooke and works by Ellen Kozak; through 4/25.

AU Base—433 14th St. (414-0563). Contemporary portraits by European artists Grubinger, Irmer, Leopold, and Peer; through 4/17.

Cacciola—501 W. 23rd St. (462-4646). Works by artists who have been affiliated with the Pennsylvania Academy of Fine Arts, including Dressner, Omwake, Palmore, Samuelson, Sloan; through 4/30.

Gorney Bravin + Lee—526 W. 26th St. (352-8372). Works by Kenneth Goldsmith, Allen Ruppersberg, and the late Wallace Berman, artist-poets who have extensively explored the idea of language as image; through 4/17.

303—525 W. 22nd St. (255-1121). "No Place Rather Than Here," photographs by Lee and Murphy, paintings by Rayson and Garner, gouaches by Ali, and video by Gidley; through 5/1.

White Columns—320 W. 13th St. (924-4212). "Visitor," photographs by Gieseke, video stills by Alic, miniature sculpted landscapes by Ethridge, and works by Feinstein, Gould, Heindl, McKenna, and Webster; through 5/2.

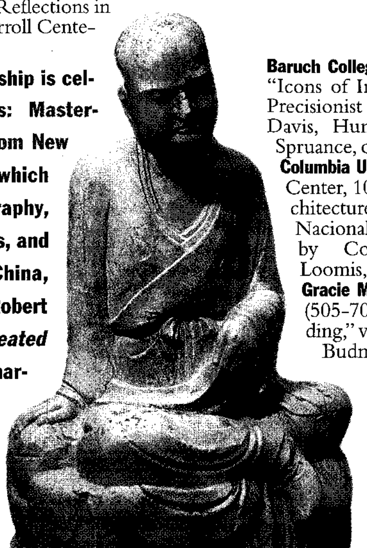
Other

Baruch College—135 E. 22 St. (202-2881). "Icons of Industrial Expansion: American Precisionist Prints, 1925–1941," works by Davis, Huntley, Lozowick, Ronnebeck, Spruance, others; through 4/22.

Columbia University—Temple Hoyne Buell Center, 100 Avery Hall (854-8165). "Architecture and Revolution: Las Escuelas Nacionales de Arte en la Habana," works by Consuegra, Garatti, Gottardi, Loomis, Porro; through 5/7.

Gracie Mansion—54 Saint Mark's Place (505-7055), Wed.–Sat. 12–6. "No Kidding," visions of childhood in works by Budman, Dams, Davies, Flechemuller, Lack, Rich, Sandlin, Sullivan; through 4/24.

Hebrew Union College—1 W. 4th St. (824-2205). Oil paintings depicting Eve by Deborah Rosenthal and a retrospective of printmaker Robert Broner's works; through 7/16. . . . "Avoda: Objects of the



On View **Connoisseurship is celebrated in "Crosscurrents: Masterpieces of East Asian Art From New York Private Collections," which gathers paintings, calligraphy, sculpture, ceramics, bronzes, and lacquerware from Japan, China, and Korea. Right, from the Robert Rosenkranz Collection, *Seated Lohan,* a Chinese painted marble sculpture from the late Tang–Northern Song period. At the Japan Society, 333 East 47th Street; through July 11.**

Photograph courtesy of Japan Society Gallery.

Spirit," ceremonial objects by Tobi Kahn; through 5/28.

Rotunda—3 Clinton St., between Cadman Plaza West and Pierrepont St., Brooklyn (718-875-4047), Tues.–Fri.12–5, Sat. 11–4. "Formulas for Revelation," works exploring spirituality by Beirne, Joseph, Just, Scott, Zittel, others; 4/8–5/22; mandala sand painting executed by Tibetan monk Venerable Lama Tensin Yigneyen; 4/30–5/3.

Photography

Mario Algaze—Photographs taken in Latin America by the Cuban artist; through 5/8. Throckmorton, 153 E. 61st St. (223-1059).

Tom Bamberger—Recent landscape photographs of California and the Midwest; through 5/1. Tonkonow, 601 W. 26th St. (255-8450).

Ralph Bartholomew, Jr.—Original photographs by one of the leading American advertising photographers of the mid-twentieth century; through 5/29. De Lellis, 47 E. 68th St. (327-1482).

Hans Bellmer—Photographs and drawings from the thirties and forties by the Surrealist artist; through 5/1. Ubu, 16 E. 78th St. (794-4444).

Benrubi—52 E. 76th St. (517-3766). "Flashback: The Sixties," photographs by Arbus, Bailey, McCartney, Klein, Warhol, Winogrand, others; through 5/8.

Susan Derges/Tessa Traeger—Large-scale color photograms made in the River Taw, in Devon, England/Photographs of trees in Devon whose unusual shapes are the result of storm winds. Through 5/8. Danziger, 851 Madison Ave. (734-5300).

Dan Estabrook—"Inherent Vice," recent photographs; through 4/24. Morthland, 225 Tenth Ave. (242-7767).

Robert Frank—"From the Canadian Side," recent photographs taken in Nova Scotia by the documentarian known best for *The Americans*, alongside vintage prints from his 1953 Welsh-miner series; through 4/24. PaceWildensteinMacGill, 32 E. 57th St. (759-7999).

Patricia Heal—Recent elaborately staged photographs that contrast stylized icons and props from different eras; through 4/24. Rice, 325 W. 11th St. (366-6660).

Philippine Hoegen—Photographs of and by the artist showing herself in claustrophobic interiors; through 4/24. Team, 527 W. 26th St. (279-9219).

ICP—1130 Fifth Ave., at 94th St. (860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. "Newman's Gift: Sixty Years of Photography," a retrospective that spans Arnold Newman's career, including his intimate portraits of Picasso, Capote, Cartier-Bresson, others; through 6/6.

Kim Keever—Cibachrome prints of landscapes created by the artist; through 4/24. De Chiara/Stewart, 521 W. 26th St. (967-6007).

Louise Lawler—Photographs of art-auction exhibitions, museums, and corporate art collections from the photographer's "Tremaine" series; through 4/30. Skarstedt, 42 E. 76th St. (737-2060).

Wendell MacRae—Vintage photographs commemorating the gallery's thirtieth anniversary; through 4/10. Witkin, 415 W. Broadway (925-5510).

Laurent Millet—Works from the French photographer's "Petite Machines" and "Wind Trap" series; through 5/15. Mann, 210 Eleventh Ave. (570-1223).

Andrew Moore—Recent large-format photographs taken in Havana; 4/8–5/13. Richardson, 560 Broadway (343-1255).

Roger Newton—Color photographs executed with the artist's unique self-made lens; through 4/17. Roth Horowitz, 160A E. 70th St. (717-9067).

Martin Parr—Bright-color images of subjects the artist considers to exhibit "bad taste" or "common sense"; through 4/24. Borden, 560 Broadway (431-0166).

Platinum—551 W. 22nd St. (352-0070). Landscape photographs by Walter Chappell, John Paul Caponigro, and Paul Caponigro; through 4/28.

Elliot Porter—Vintage dye-transfer prints by an early experimenter in color; through 5/15. Klotz, 22 E. 72nd St. (327-2211).

Clifford Ross—Thirty new photographs that capture water surfaces; through 5/1. Houk, 745 Fifth Ave. (750-7070).

Rubin/Van Doren—730 5th Ave. (445-0444). "Another Girl, Another Planet," photographs that experiment with documentary styles, by Becker, Gage, Hoey, Kurland, Marder, Singh, Tandberg, others; through 4/20.

Peter Sekaer—Vintage images by a social-documentary photographer and former collaborator with Walker Evans; through 5/1. Greenberg, 120 Wooster St. (334-0010).

Toshio Shibata—Recent black-and-white landscapes; through 5/27. Miller, 20 W. 57th St. (397-3930).

William Henry Fox Talbot—Mid-nineteenth-century portraits and figure studies of friends and family by the British inventor of photography on paper; through 4/30. Kraus, 25 E. 77th St. (794-2064).

Fred Zinnemann—Vintage photographs by the Academy Award–winning director most famous for films like *High Noon, From Here to Eternity,* and *The Day of the Jackal*; through 5/19. 292, 120 Wooster St. (431-0292).

Museums

American Craft Museum—"Rörstrand: Swedish Art Nouveau Porcelain From the Schreiber Collection." A rare collection of porcelain produced by Sweden's Rörstrand factory, Europe's second-oldest operating ceramics firm; through 5/23. . . . "Art and Industry: 20th-Century Porcelain From Sèvres." Recent works in porcelain by 40 international artists, architects, and designers created at the Sèvres factory in France; through 5/2. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"The *Endurance*: Shackleton's Legendary Antarctic Expedition." More than 150 photographs by ship photographer Frank Hurley documenting Sir Ernest Shackleton's voyage to the Antarctic in 1914; 4/10–10/11. . . . "Epidemic! The World of Infectious Disease." Dioramas, three-dimensional models, videos, films, interactive computer systems, and photographs; through 9/6. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Bamboo Masterworks: Japanese Baskets From the Lloyd Cotsen Collection"; through 5/30. 725 Park Ave., at 70th St. (517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 seniors and students.

Bard Graduate Center for Studies in the Decorative Arts—"Life and the Arts in the Baroque Palaces of Rome: Ambiente Barocco." Furniture and decorative works from Roman palaces, on loan from public and private collections; through 6/13. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 seniors and students.

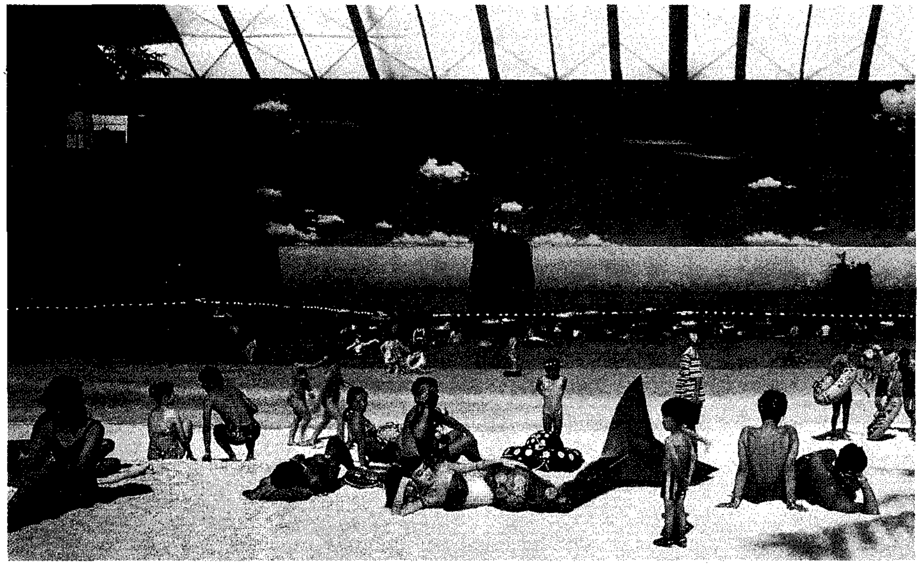
Brooklyn Museum of Art—"Mariko Mori: Empty Dream." Multimedia installations that feature large-scale computer-generated photographs of the artist in futuristic scenes; 4/8–8/15. . . . "Domestic Transformations." Works by the Brooklyn-based artists Ann Agee, Ron Baron, Jean Blackburn, and Andy Yoder; through 6/13. . . . "The Matthew Scott Sloan Collection of American Furniture"; through 9/30. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students, $1.50 seniors.

China Institute—"A Literati Life in the Twentieth Century: Wng Fangyu—Artist, Scholar, Connoisseur"; through 6/20. 125 E. 65th St. (744-8181), Mon.–Sat. 10–5, Tues. and Thurs. 10–8, Sun. 1–5; free.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"Graphic Design in the Mechanical Age: Selections From the Merrill C. Berman Collection." More than 200 works by such pioneers of the avant-garde as Lester Beall, A. M. Cassandre, Gustav Klutsis, Alexandr Rodchenko, and Jan Tschichold, including posters, books, one-of-a-kind prototypes, collages, and other ephemera; through 5/23. 2 E. 91st St. (849-8300); Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (free admission 5–9); $5, $3 seniors and students.

Dahesh Museum—"A Victorian Salon: Paintings From the Russell-Cotes Art Gallery and Museum, Bournemouth, England." Thirty-five nineteenth-century paintings collected by the British hotelier Merton Russell-Cotes (1835–1921), among them works by Edwin Landseer, Edwin Long, Albert Moore, and Dante Gabriel Rossetti; through 4/17. 601 Fifth Ave., at 49th St. (759-0606), Tues.–Sat. 11–6; free.

Dia Center for the Arts—"Stan Douglas and Douglas Gordon: Double Vision." New site-specific installations by the Canadian artist Stan Douglas and the Scottish artist Douglas Gordon; through 6/13. . . . "Andy Warhol: Shadows." A work made in 1978 composed of more than 100 silk-screened and hand-painted panels; through 6/13. . . . "Thomas Schütte: Scenewright." Early installations, small-scale modeled figures, proposals for monuments, watercolors, and photographs by the German artist; through 6/13. . . . "Joseph Beuys: Drawings After the Codices Madrid of Leonardo da Vinci, and Sculpture." Works from Dia's permanent collection, including 96 drawings made in response to two sketchbooks by Leonardo da Vinci, and sculptures; through 6/13. . . . "Robert Irwin: *Excursus: Homage to the Square 3.*" The second part of a site-specific installation by the California artist; through 6/13. 548 W. 22nd St. (989-5566),



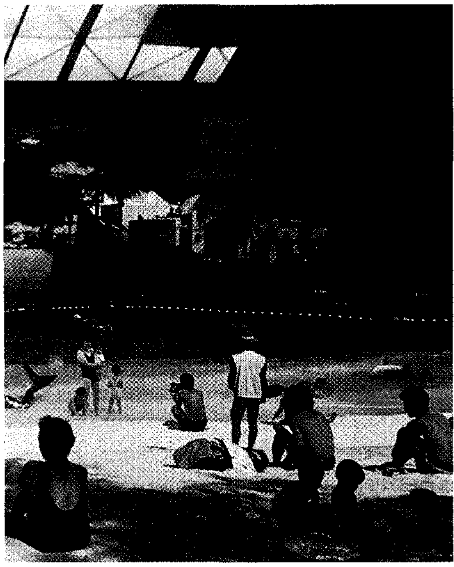
Photograph by Mariko Mori, courtesy of the Brooklyn Museum.

Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center—"Raymond Pettibon." More than 500 drawings from the late seventies to the present and a selection of artist's books, fanzines, and record covers by the Los Angeles–based artist; through 4/10. 35 Wooster St. (219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

El Museo del Barrio—"Cinema Kinesis." A life-size motorized pop-up movie theater by Uruguayan artist Marta Chilindrón; through 6/30. . . . "The S-Files." Works by 23 emerging New York–based Latin American artists and U.S.-born artists of Latin American descent who have submitted work to the museum; 4/9–6/30. . . . "Puerto Rican Santos de Palo: Sculptures Between Heaven and Earth." Forty-five carved wooden saint and holy figures from the museum's permanent collection; 4/9–6/30. 1230 Fifth Ave. (831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Frick Collection—"French and English Drawings of the Eighteenth and Nineteenth Centuries From the National Gallery of Canada." Sixty-seven works by French and English artists, among them Bonnard, Burne-Jones, Constable, Courbet, Hogarth, and Ingres; through 4/25. . . . "Drouais' Portrait of Madame de Pompadour From the National Gallery, London." François-Hubert Drouais' celebrated full-length portrait of Madame de Pompadour; through 4/25. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.



Solomon R. Guggenheim Museum—"Picasso and the War Years: 1937–1945." An exhibition of paintings, drawings, sculpture, and prints that explores Picasso's artistic response to the events leading from the Spanish Civil War through the Nazi occupation of France and the eventual liberation of France by Allied troops; through 5/9. . . . "Jim Dine: Walking Memory, 1959–1969." The first survey of the artist's early paintings and constructions; through 5/16. . . . "Photography: An Expanded View—Recent Acquisitions." Works from the museum's permanent collection by modern masters and contemporary photographers Barth, Casebere, Coolidge, Demand, Eliasson, Jacobson, and others; through 5/16. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 seniors and students.

Japan Society—"Crosscurrents: Masterpieces of East Asian Art From New York Private Collections." Ceramics, calligraphy, sculpture, ceramics, bronze, and lacquer works from various private New York collections; through 7/11. 333 E. 47th St. (832-1155), Tues.–Sun. 11–6; $5 suggested contribution.

Jewish Museum—"Bar Mitzvah: A Collaboration by David Mamet and Donald Sultan." Drawings and text from the new book *Bar Mitzvah—Story by David Mamet, Drawings by Donald Sultan* (Bulfinch); through 6/6. . . . "Ikat: Splendid Silks of Central Asia From the Guido Goldman Collection." Rare silk wall hangings, mounted panels, and robes made by master craftsmen in the kingdoms of Bukhara and Samarkand; through 5/16. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Our New Clothes: Acquisitions of the 1990s." Fashion masterworks by Geoffrey Beene, Calvin Klein, Giorgio Sant'Angelo, and other designers acquired by the museum's Costume Institute over the past decade; through 8/22. . . . "Hans Hofmann at The Metropolitan Museum of Art." Paintings by the abstract artist and influential teacher from the museum's collection, including nine paintings of "The Renate Series"; 4/13–10/17. . . . "Guardians of the Longhouse: Art in Borneo." The first American exhibition devoted exclusively to the Kenyah-Kayan art of central Borneo; 4/13–1/16/2000. . . . "The Nature of Islamic Ornament, Part III: Geometric Patterns." The third exhibition in a four-part series covering designs in Islamic ornamentation; through 7/18. . . . "The Treasury of Saint Francis of Assisi." Approximately 70 masterpieces of medieval and Renaissance panel painting, goldsmiths' works, textiles, and manuscript illuminations from Assisi as well as works from European and American collections; through 6/27. . . . "Mirror of the Medieval World." Jewelry, manuscripts, sculptures and other works acquired by the museum since 1977; through 7/15. . . . "American Folk Art in the Metropolitan Museum of Art." Paintings, watercolors, drawings, and portrait miniatures by Rufus Hathaway, Edward Hicks, Joshua Johnson, Ammi Phillips, and others working within naive and provincial traditions in the United States during the eighteenth and nineteenth centuries; through 9/5. . . . "The Practice of Japanese Art: An August and Accomplished Heritage." Buddhist and decorative painting and calligraphy, along with ceramics, lacquers, metalwork, and woodblock prints; through 1/30/2000. . . . "Picasso: Painter and Sculptor in Clay." A survey of the artist's ceramic sculptures; through 6/6. . . . "Late-16th Century to Early-19th Century Indian Drawings"; through 7/5. . . . "Masterpieces From the Gilman Paper Company Collection." Approximately 45 important nineteenth-century British, American, and French photographs; through 5/23. "Eighteenth-Century French Drawings in New York Collections." Works on loan from private collections and public institutions in New York City; through 4/25. . . . "Clay Into Art: Selections From the Collection of Contemporary Ceramics"; through 5/30. . . . "The Academy of the Sword: Illustrated Fencing Books, 1500–1800." More than 25 rare books accompanied by swords, daggers, shields, and gauntlets from the museum's collection; through 8/30. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Installation Me-scapes

Artist Mariko Mori is a beached, blue-haired mermaid in *Empty Dream* (left), one of several billboard-size, computer-manipulated photographic tableaux-installations on view in Mori's first New York museum exhibition. At the Brooklyn Museum of Art, 200 Eastern Parkway, Brooklyn; April 8 through August 15.

Museum of American Folk Art—"Nellie Mae Rowe: Ninety-Nine-and-a-Half Won't Do." The first major retrospective of paintings by the self-taught African-American artist; through 5/2. Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Jewish Heritage—"France Divided: Impassioned Responses to the Dreyfus Scandal." A selection of posters and lithographs illustrating France's reactions to the wrongful 1894 conviction and imprisonment of Captain Alfred Dreyfus; through 6/13. 18 First Place, Battery Park City (968-1800), Sun.–Wed. 9–5, Thurs. 9–8, Fri. 9–2, eve of Jewish holidays 9–2, closed Sat. and Jewish holidays; $7, $5 students and seniors.

Museum of Modern Art—"Sigmar Polke: Works on Paper, 1963–1974." The first in-depth American examination of the German artist's early works on paper; through 6/16. . . . "The Museum as Muse: Artists Reflect." Works that address the concept and function of the museum by 60 artists, among them Barbara Bloom, Christian Boltanski, Marcel Broodthaer, Joseph Cornell, Marcel Duchamp, Komar and Melamid, Claes Oldenburg, and Hiroshi Sugimoto; through 6/1. . . . "Pop Impressions Europe/USA: Prints and Multiples From the Museum of Modern Art." Approximately 100 works highlighting printmaking within the Pop aesthetic; through 5/18. . . . "70/10: Documenting the Modern." Ephemera from the museum's archives documenting its history since its founding in 1929; through 6/26. . . . "Julia Margaret Cameron's Women." Portraits of women by the nineteenth-century British photographer; through 5/4. . . . "Mary Lucier: Floodsongs." A video and audio installation presenting portraits of residents of Grand Forks, North Dakota, and their reflections on the flood that ravaged their town in the spring of 1997; through 6/20. . . . "Site Gags: Humor, Satire, and Grotesque in Modern and Contemporary Drawings." Works on paper from the museum's collection, including satirical sketches, grotesques, straight comic illustrations, and visual puns; through 5/4. 11 W. 53rd St. (708-9480); Sat.–Tues. and Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

Museum of the City of New York—"Washington's New York." Paintings, costumes, maps, furniture, documents, and relics relating to George Washington's experiences in New York City as a military commander and political leader; through 7/4. . . . "New York Horizontal: Cirkut Camera Views by William Hassler." Thirty rare panoramic views of WWI-era New York; through 5/2. . . . "New York Vertical by Horst Hamman." Photographs that emphasize the verticality of New York's skyscrapers; through 4/18. . . . "Landscapes of Hope: Rebuilding New York City's Neighborhoods." Photographs by Larry Racioppo documenting the rebuilding of various New York City neighborhoods; through 6/27. 1220 Fifth Ave., at 103rd St. (534-1672), Wed.–Sat. 10–5, Sun. 1–5; suggested contribution $5, $3 students and seniors.

Museum of the Fashion Institute of Technology—"China Chic: East Meets West." An exhibition tracing the evolution of Chinese dress and its influence on modern western fashion; through 4/24. . . . "Shoes: A Lexicon of Style." More than 100 pairs of women's shoes, among them twenties pumps by André Perugia, fifties stilettos by Roger Vivier, and seventies platform sandals by Charles Jourdan; through 4/17. Seventh Ave. at 27th St. (217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

National Academy of Design and School of Fine Arts—"174th Annual Exhibition." Recent works by more than 190 artists; through 4/25. 1083 Fifth Ave., at 89th St. (369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri. 10–6; $8, $5 seniors and students.

New Museum of Contemporary Art—"Fever: The Art of David Wojnarowicz." The first retrospective of the work of the East Village artist who died of AIDS in 1992; through 6/20. . . . "Anaida Hernandez: Juegos Ilegales/Illegal Games." Large-scale casinolike games created with interactive installations, paintings, and objects; through 4/11. 583 Broadway (219-1222), Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8, (free Thurs. 6–8); $5, $3 students, artists,

Rainer *continued from page 81*

thing. Altman's folkloric feints and throwaways are very easy on the eyes; he shows off his townspeople with such affection that after a while they begin to glow. The movie is a jaunty little jape.

The Cookie of the title is Jewel Mae Orcutt (Patricia Neal), a pipe-smoking crone who lives alone and so laments the loss of her late husband, Buck, that shortly into the movie she writes a farewell note and then ceremoniously puts a pillow over her head and shoots into it. Cookie's niece Camille (Glenn Close) stumbles in on the splatter, swallows the note and, for the sake of southern family pride, tries to make the leave-taking look like murder—that is to say, something *respectable.* Willis (Charles S. Dutton), Cookie's caretaker and best friend, gets blamed, but nobody in town is convinced. The local policeman (Ned Beatty) knows Willis couldn't do such a thing, because he's a fishing buddy. It's that kind of film.

Southern gothic has often swung down from the branches of gnarled family trees. Altman and his screenwriter, Anne Rapp, parody the twistedness of southern family genealogy; our confusion about who means what to whom becomes part of the fun. So does the way the smallness of this town prevents anything from being a secret for long. The more you try to cover up the more you reveal.

Camille, the impresario of the Easter play—Oscar Wilde's *Salome,* no less—is a wannabe aristocrat who keeps getting brought up short by her community's common ways. She sees herself as an antebellum lady of quality, but in the overwrought way in which Close portrays her, she's more like Cruella DeVil or Norma Desmond (both of whom Close has already played).

The rest of the cast is more congenial to Altman's low-key wigginess—especially, and surprisingly, Liv Tyler and Chris O'Donnell, as moonstruck lovers addicted to impromptu sessions of heavy petting. Julianne Moore, as Camille's sister, is a lyric cuckoo. Playing Wilde, she takes her role so seriously that offstage, after rehearsals, she works *Salome*-like phrasings into her already addled patter. (As she also demonstrated in *Boogie Nights,* Moore is incomparable at playing terrible actresses.) Best is Dutton, who gives Willis such an easygoing comic grace that he seems to be dancing the part. No one should live out this year without watching Willis waddle his way home with a whiskey bottle tucked in his pants. It's a thing of beauty. ■

Peter Rainer's 1997–99 reviews are available at **newyorkmag.com**.

Klezmer *continued from page 88*

roots, legend has it, in the ancient chanting of the Torah), was already a wistful remembrance of liturgy past; Zorn's improvisatory neo-klez elegizes the elegy.

Despite an obvious indebtedness, Zorn banned all references to Ornette Coleman in discussions of his incendiary quartet Masada. In truth, Bar Kokhba sounds more Jewish simply because many of the instruments it features—violin, cello, even classical guitar—fit more into traditional Jewish music than into a contemporary jazz quartet. Here Zorn ("anger" in German) relegates his often belligerent presence offstage, like violence in a Greek tragedy. There was certainly some inspired violence at Masada's last appearance at Tonic. Zorn and drummer Joey Baron traded clangorous klez lines with trumpeter Dave Douglas and bassist Greg Cohen, who responded with cool licks straight out of Miles circa '59. It was Jewish radicalism raking over jazz traditionalism, not the other way around.

WHILE I WAS LISTENING TO ANTHONY COLEman's "Sephardic Tinge" at the Knitting Factory, a number of musical conversions came to mind. Coleman's Middle Eastern–inspired fist-pounding might evoke comparisons to Brubeck, but Duke Ellington's really his man. Ellington could swing with the strains of Egypt as much as the wails of Harlem, and the Semitic musical conceptions are not too far apart. Just listen.

Moreover, several events at "Klezmer Sundays" and the Jewsapalooza festivals achieved the cleverness of Coleman's title (a play on Jelly Roll Morton's observation that jazz needed a "Spanish Tinge"). Krakauer imagined a clarinet jam featuring New Orleans jazz founding father Sidney Bechet and klezmer king Nauftale Branwein. At Uri Caine's Mahler treatment at the Knitting Factory, classical met jazz met klezmer met electronica. (Caine, along with Anthony Coleman, will perform at the Jewish Alternative Movement House Party at the Knitting Factory on April 26).

Now the Jews have arrived; does anybody above Houston Street care? Not the major record labels, which have yet to sign a klezmer player. If one lesson can be learned from the transformation of jazz clubs into music *shuls,* maybe it's that for music that looks to the future, you have to go back to the very thing you thought you'd left far behind. "We need to desecrate the Temple, know what I'm sayin'?" Don Byron used to say in his Mickey Katz gigs at St. Ann's. Byron knew quite well that it wasn't a desecration at all but a reclamation that others would come to embrace. ■

Ground Rules:

In the summer, galleries are generally open Mon. through Fri. from between 10 and 11 to between 5 and 6.

and seniors, free for youths 18 and under.

New York Public Library—Fifth Ave. and 42nd St. (869-8089), Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Refuge: The Newest New Yorkers." Photographs by Mel Rosenthal documenting the lives of refugees in communities across New York State; 4/12–6/20. . . . "The Celebrated Hatter." An exhibition of hats, advertisements, newspaper articles, and other objects and ephemera relating to the life of John N. Genin, the nineteenth-century New Yorker whose lower-Broadway store, Genin's Hat Emporium, made him a household name; through 6/13. . . . "Secrets of a Beautiful Face: Beauty Product Advertisements From the Collection of the New-York Historical Society"; through 4/11. 2 W. 77th St. (873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

Pierpont Morgan Library—"Pierpont Morgan: Banker and Collector." An exhibition on the life and times of the turn-of-the-century financier, whose collection formed the basis of the Morgan Library; 4/6–8/8. . . . "The Wormsley Library: A Personal Selection by Sir Paul Getty, K.B.E." Illuminated manuscripts, fine printed books, historic bookbindings, and other works from the Wormsley Library in England; through 5/2. . . . "Master Drawings Recently Acquired"; through 5/6. . . . "Poe: The Ardent Imagination." A selection of letters, manuscripts, and rare printed editions; through 5/9. . . . "Detectives, Private Eyes, and Spies." Early editions of works by Ambler, Childers, Poe, and others; through 5/5. 29 E. 36th St. (685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7; $5 students and seniors.

Studio Museum in Harlem—"To Conserve a Legacy: American Art From Historically Black Colleges and Universities." Works of art drawn from the collections of Clark Atlanta University, Fisk University, Hampton University, Howard University, North Carolina Central University, and Tuskegee University; through 7/11. 144 W. 125th St. (864-4500), Wed.– Fri. 10–5, Sat. and Sun. 1–6; $5, 3 seniors and students (free on the first Sat. of every month).

Whitney Museum of American Art—945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (6–8 pay what you wish); $9, $7 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"The Long Twilight: An Installation by Lynne Yamamoto." An installation that evokes aspects of the life of a young Japanese woman, who disappeared mysteriously in the thirties, by presenting a collection of her personal belongings; through 4/23. 120 Park Ave., at 42nd St. (878-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—502 Park Ave., at 59th St. (546-1119). 4/8 at 10: "Fine European and Oriental Carpets." On view from 4/13. 4/9 at 10 and 2: "Finest and Rarest Wines." 4/13 at 2: "Postage Stamps and Postal History of New Brunswick and Nova Scotia." On view from 4/10.

Christie's East—219 E. 67th St. (546-1000). 4/13 at 10 and 2: "Silver." On view from 4/9.

Doyle—175 E. 87th St. (427-2730). 4/13 at 10: "Collectibles." On view from 4/10.

Phillips—406 E. 79th St. (570-4830). 4/11 at 12: "Fine and Period Jewelry." On view from 4/7.

Sotheby's—1334 York Ave. at 72nd St. (606-7000). 4/7 at 10:15 and 2: "Rugs." On view from 4/3. 4/9 at 10:15 and 2: "Furniture and Decorations." On view from 4/3. 4/10 at 10:15: "Sporting Paintings." On view from 4/3. 4/10 at 2: "English Furniture." On view from 4/3. 4/12 at 2: "Jewelry." On view from 4/7. 4/13–4/15 at 10:15 and 2: "Jewelry." On view from 4/7.

restaurants

Park Place...Saucy Drench...*Ta* Maison

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

American Park—Sophisticated seafood preparations and wonderful water views merit a special trip to the southern tip of Manhattan. In warm weather, outdoor seating is ideal for cocktails and light bites from the raw bar, but even in winter, walls of glass windows remind us that this is a coastal town, after all. Catering available. *Opposite 175 State St., Battery Park (809-5508). (M–E) AE, MC, TM, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE, MC, V.*

Diva—Another hip spot at the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty and Ellis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with stewed white beans, potato-and-truffle ravioli with saffron cream, seared yellowfin tuna with caramelized foie gras—right in front of you. *4 World Financial Ctr. (786-1500). (M–E) AE, CB, DC, MC, TM, V.*

The Independent—From the minute it opened, this tavernesque TriBeCa duplex has been a favorite of the fashionable neighborhood. The creative American bistro fare includes an acclaimed roasted garlic-lemon chicken with spinach and mashed potatoes, barbecued pork ribs, and lobster cakes served with a sweet corn salad. *179 W. Broadway (219-2010). (M–E) AE, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Opening

Pop Start

Nightlife impresario Roy Liebenthal, best known for his short-lived, model-friendly Cafe Tabac, is undertaking a new venture, pop, where the draw will be—now *here's* an interesting idea—the food. To that end, he's asked Brian Young (below, left), who presides over the kitchen at Liebenthal's Park Avenue South outpost, the Lemon, to concoct a menu that draws on the chef's formative years at the Quilted Giraffe and Le Bernardin. Fanciful dishes like giant-clam tartare with ginger, sushilike sirloin rolls with toasted rice, and portobello and crispy sweetbread dumplings are right at home in a high-tech, cherrywood-and-lacquered-metal room designed by sought-after architect Ali Tayar. (127 Fourth Avenue; 767-1800.)

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

Salaam Bombay—A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted

Photograph by Michael Kenneth Lopez.

meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Windows on the World—Chef Michael Lomonaco, formerly of the '21' Club, has landed at this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His new menu focuses on sophisticated renditions of American food, including skillet-roasted bluepoint oysters with sweet shallot-caviar cream; open raviolo of forest mushrooms, pumpkin, and sage; and Maine lobster with truffles, root vegetables, and buttermilk biscuits. Be sure to take advantage of the restaurant's superlative wine cellar. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

South Street Seaport

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of three bridges. *Pier 17, third floor (227-2800). (E) AE, CB, DC, DS, MC, TM, V.*

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (509-6757). (I) AE, DC, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. Late-night dining too. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, V.*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (228-8490). (M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Cichetti—Modeled after a typical bar in Venice, where patrons gather for a glass of wine—choose here among 50—and small snacks called *cichetti* (think Italian tapas). Sample among appetizer-size portions of rice balls, fried meatballs, frittatas, and crostini, or, should these snacks merely whet the appetite, have a full meal of pasta, chicken, fish, or beef. Perfect for pre- or post-Film Forum noshing. Live opera performances on Sunday nights. *220 W. Houston St. (229-0314). (M) AE, MC, TM, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, TM, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave.*

Opening

House Warming

With Balthazar setting the standard, restaurants everywhere are turning brasserie. Now, Antico Café has morphed into Maison, trading its pasta for raw-shellfish platters, seared foie gras, and a capacious wine cellar (which will soon share space with a bakery and café). Don't miss desserts like the citrus consommé, served with Meyer-lemon panna cotta and blood-orange granité, made by former Aquavit pastry chef Deborah Racicot. (1477 Second Avenue, at 77th Street; 879-4824.)

Photograph by Warren Salowe.

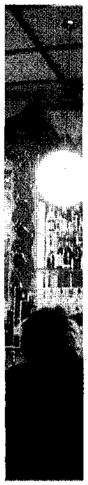
So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.

Medusa—A lot of thought went into the décor at this new restaurant: The floors and bar are red travertine marble, and decorative ironwork details the sconces and door frames. The au courant Mediterranean menu includes such specialties as poppy-seed-encrusted tuna with lime sauce and rack of lamb with Chianti and grilled golden apples. *239 Park Avenue South, nr. 19th St. (477-1500). (M) AE, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (490-6650). (M) AE, CB, DS, MC, V.*



Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Piccolino—A country-style Italian restaurant offering homemade pastas and thin-crust pizzas in a peach stucco duplex. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformaggio. *8 E. 36th St. (683-6444). (M) AE, DC, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

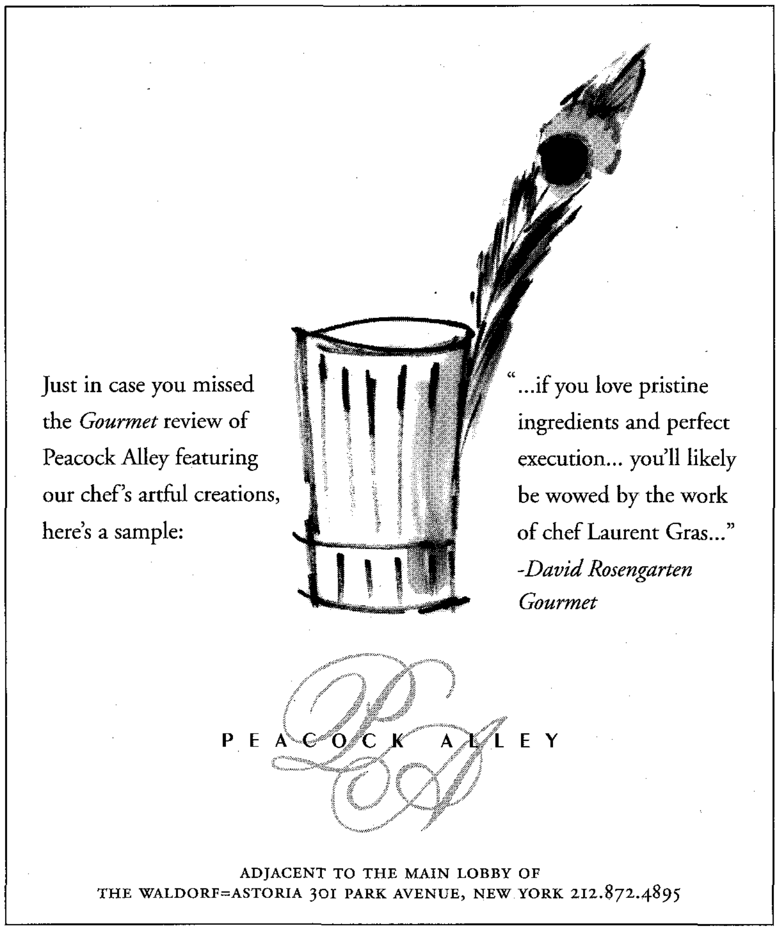
Verbena—Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. *54 Irving Pl. (260-5454). (M–E) AE, DC, MC, V.*

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (398-2367). (I) AE, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an



Just in case you missed the *Gourmet* review of Peacock Alley featuring our chef's artful creations, here's a sample:

"...if you love pristine ingredients and perfect execution... you'll likely be wowed by the work of chef Laurent Gras..."
-David Rosengarten
Gourmet

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innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hangar steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (727-2026). (M) AE, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (727-8022). (M) AE, DC, MC, TM, V.*

Shaffer City Oyster Bar & Grill—The aquatic theme is carried out here by the décor (a 300-gallon fish tank), the raw bar (which features up to 25 varieties of oysters daily), and the menu, which includes such seafood exotica as lobster fricassee with truffled potatoes and corn salsa, and walnut-and-herb-crusted brook trout with wild rice and herb beurre blanc. *5 W. 21st St. (255-9827). (M) AE, DC, MC, V.*

43rd–56th Streets, East Side

Bice—It's always buzzing at this midtown Italian hot spot, where the fashionable crowd takes a hiatus from air-kissing to partake of dishes like crispy crab cakes, smoked-mozzarella risotto, and veal chop Milanese. *7 E. 54th St. (688-1999). (E) AE, DC, MC, V.*

Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (980-5908). (M–E) AE, DC, MC, V.*

Giambelli 50th Ristorante—Upscale Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Istana—Situated in the lobby of the New York Palace hotel, this Mediterranean newcomer is rightfully proud of its olive bar, the only one, chances are, of its kind. Tapas are ideal cocktail accompaniments; heartier appetites are readily satisfied by paella-style roasted fish, pumpkin ravioli with walnuts, or baby chicken with Tunisian spices. *455 Madison Ave., at 51st St. (303-6032). (M) AE, DC, DS, MC, V.*

Moscow Restaurant & Cabaret—This Russian theme restaurant melds art, food, and entertainment in a three-story celebration of the homeland. Downstairs, folk singers perform in the rustic Cabaret, decorated with the owner's enormous horseshoe collection. Upstairs, massive sculptures and paintings dominate the Gallery Bar and the Russian Room, where diners can partake of house specialties like Siberian pelmeni, chicken Kiev, and blini with Beluga caviar. *137 E. 55th St. (813-1313). (M–E) AE, DC, MC, TM, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. *301 Park Ave., in the Waldorf-Astoria (872-4895). (E) AE, CB, DC, DS, MC, V.*

Pig 'n' Whistle on 3rd—There's plenty of convivial Irish-pub-style cheer in this East Side spinoff of a popular midtown haunt. The basic American menu offers staples like shepherd's pie, blackened rib eye, chicken potpie, barbecued ribs, and onion loaf. *922 Third Ave., nr. 55th St. (688-4646). (I–M) AE, CB, DC, MC, V.*

Scarabée—Some of the city's best French-Mediterranean food is being served on a nondescript residential block in Turtle Bay, courtesy of chef Joseph Fortunato (formerly of Layla). Owner Karim El Sherif (formerly of Restaurant Daniel) compiled the well-chosen, helpfully categorized wine list, with selections that pair well with dishes like truffle-marinated squab, pomegranate-glazed salmon, and, at lunch, a killer braised-lamb sandwich. No matter how full you are, don't skip dessert. *230 E. 51st St. (758-6633). (M–E) AE, DC, MC, TM, V.*

Shinbashi—After nearly a quarter of a century, this elegant Japanese restaurant is still an oasis in the frenzy of midtown. Owner Fumiko Hosoda offers a traditional menu of tempura, sukiyaki, teriyaki, and sushi, plus an array of chef's specialties. *280 Park Ave., at 48th St. (661-3915). (M) AE, CB, DC, MC, V.*

Simply Caviar—One of the newest caviar bars in midtown offers a lavish selection of caviar sampler and luxurious entrées like truffle tortellini, filet mignon in a tarragon demi-glace, and a foie gras platter. An adjacent retail counter sells caviar and other indulgences to go. Jacket required. *350 Park Ave., at 51st St. (838-3900). (M–E) AE, DC, MC, V.*

Tatou—Gilded-plaster satyrs, cherubs, jazz onstage, and New American cuisine. Executive chef Neil Becker serves up such sophisticated fare as crispy sea scallops with rock shrimp, lobster, and shellfish cream; rack of lamb with Parmesan bread pudding; and a white-and-dark-chocolate-mousse parfait. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Turtle Bay Grill & Lounge—The kind of place where you kick back, light a stogie, and watch the game. Should hunger develop, there's sesame-seared tuna, Dijon-grilled salmon, shrimp pizza, and the like. *987 Second Ave., nr. 52nd St. (223-4224). (I–M) AE, MC, V.*

43rd–56th Streets, West Side

Adrienne—After extensive renovations, the elegant American restaurant in this posh midtown hotel reopens with a new look and a new, sophisticated menu. A few of the more notable entrées include a grilled turbot "chop" with cèpe jus, organic chicken en cocotte with morels and fava beans, and coriander-and-black-pepper-crusted rack of lamb from Jameson Farms. *700 Fifth Ave., at 55th St., in the Peninsula (903-3918). (M–E) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking with dinner after 5 P.M. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (581-8888). (E) AE, DS, MC, V.*

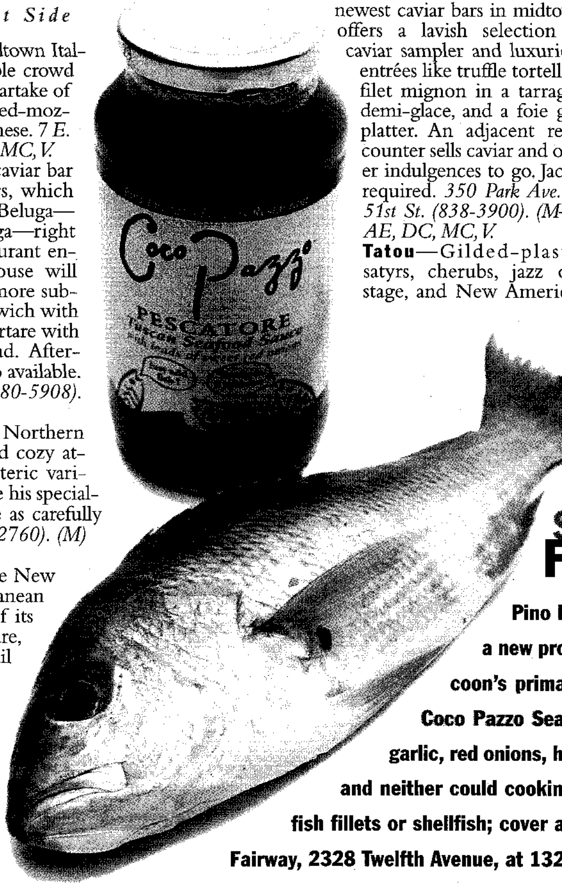
Broadway Joe's Steakhouse—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Commonwealth Grill & Brewery—This Boston brewery import in Rockefeller Center attracts a riotous after-work crowd for its craft beers. The lunch and dinner menus feature American fare like grilled swordfish over lemon pasta, braised lamb shank, duck breast, and tuna, not to mention the obligatory burger. *35 W. 48th St. (977-2269). (I–M) AE, DC, DS, MC, TM, V.*

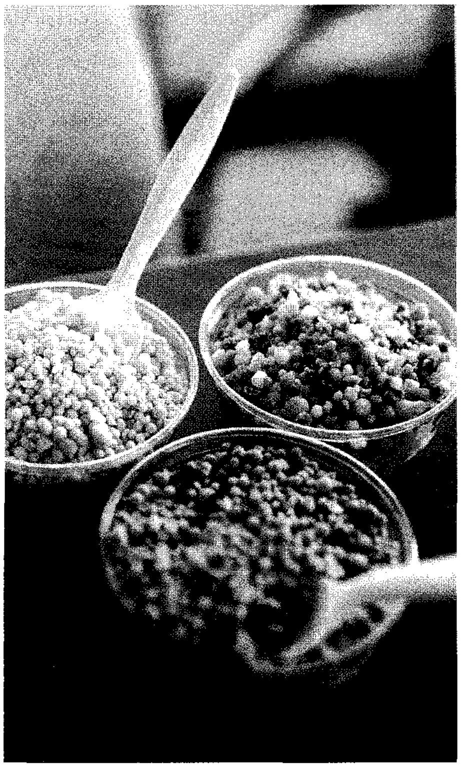
Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare, like baked polenta marinara and veal scallopine. Try the $19.99 prix fixe dinner or the $12.95 lunch. *342 W. 46th*



Shopping
Fishing for Condiments

Pino Luongo's far-reaching edible empire has just spawned a new product line, which directly competes with the Tuscan tycoon's primary objective of filling his multiple dining rooms. The Coco Pazzo Seafood Sauces—tomato enlivened with seasonings like garlic, red onions, hot red pepper, capers, and olives—couldn't be simpler, and neither could cooking with them. Pour contents of jar into saucepan; add fish fillets or shellfish; cover and simmer for five minutes; eat; repeat. (Available at Fairway, 2328 Twelfth Avenue, at 132nd Street; $4.49 for a 25-ounce jar.)

Photograph by Amy Freeth.



Takeout
Space Balls

Invented by an entrepreneurial microbiologist and now available in shopping malls and sports stadiums around the globe, Dippin' Dots are flash-frozen ice-cream pellets that look like they should be sold in the cafeteria on a space station. They taste, unexpectedly, just like the real thing, only richer, since the cryogenic process results in a lower air content and less ice crystallization. (Available at Sassy's Sliders, 163 First Avenue; 228-2900.)

Photograph by Amy Freeth.

St. (977-7373). (M) AE, DC, MC, V.

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (869-5565). (I–M) AE, DC, MC, TM, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044). (M) AE, CB, DC, DS, MC, V.*

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes fritto misto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Palio—Stylish midtown duplex restaurant, with a famous muraled bar and elegant preparations of Italian dishes like spinach-and-ricotta gnocchi with a vegetable ragout, and artichoke-and-marjoram ravioli in fresh tomato sauce. *151 W. 51st St. (245-4850). (E) AE, DC, DS, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak—and, for iconoclasts, the inevitable chops, chicken, and lobster—served in a series of connected, muted, and wood-paneled dining rooms. Serious wines, too. *148 W. 51st St. (245-9600). (M–E) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the ever-popular chicken tikka masala. *58 W. 56th St. (581-1155). (I–M) AE, DS, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (397-3737). (M–E) AE, MC, TM, V.*

Tennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu, which is also available for on-and-off-premises catering. Cigar smokers even have their own designated space in which to unmolestedly exhale. The barbecued and hickory-smoked ribs have already made a major impression on Manhattan meat-lovers. *121 W. 45th St. (869-4545). (I–M) AE, DC, MC, TM, V.*

Trattoria Dopo Teatro—Chef Andrea Pace is famous for his open ravioli of lobster and lamb, which appear on his Northern Italian menu alongside dishes like sautéed venison chops with spinach gnocchi, risotto with baby shrimps, and artichoke hearts stuffed with sun-dried tomatoes and black-olive purée. The dining room is decorated with stills from the Italian cinema, and it leads into an enclosed "secret garden," a warren of private rooms, each designated for a different leisurely activity (wine room, grappa room, cigar lounge). *125 W. 44th St. (869-2849). (M) AE, DC, DS, MC, V.*

Via Brasil—This casual, lively Brazilian restaurant serves generous portions of feijoada, the national ode to meat, plus other assorted poultry and seafood specialties like vatapa, a fish dish with coconut-milk sauce. Live music Wednesday through Saturday keeps things hopping. *34 W. 46th St. (997-1158). (M) AE, CB, MC, V.*

Victor's Cafe 52—A venerable neighborhood haunt with tropical flair. Try the Cuban sandwich or the roast suckling pork. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Dawat—You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. *210 E. 58th St. (355-7555). (M) AE, CB, DC, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine con-

4 ?

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Les Célébrités—Plush and elegant, this Art Deco dining room in the Essex House on Central Park South also happens to have a very fine kitchen, turning out dishes like pyramid of tuna tartar and grilled tuna, and roasted lobster with vanilla bean and lemon pasta. And the artwork on the walls is by some very high-profile, and surprising, nonprofessionals. Dinner only; jacket required. *155 W. 58th St. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Club Macanudo—This plush, elegant shrine to cigar-smoking also offers, besides an astonishing selection of smokes, a sophisticated variety of edibles. The American menu, listing such offbeat items as warm lobster enchiladas and pork loin with coffee-barbecue sauce, takes inspiration from Latin and Caribbean cuisines. Jackets required. *26 E. 63rd St. (752-8200). (M) AE, DC, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, TM, V.*

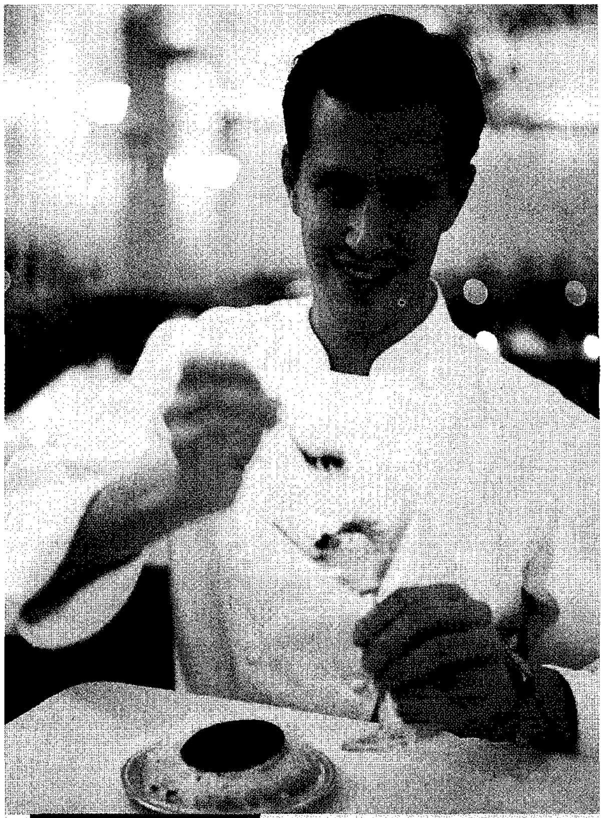
540 Park @ The Regency Hotel—Named for its address, this American grill at the Regency Hotel has a clubby, comfortable atmosphere. The regional, eclectic menu ranges from seared-tuna spring roll and chicken-fried lobster to barbecued duck and black-bean quesadilla. If the term "power breakfast" didn't originate here, it should have. *540 Park Ave., at 61st St. (339-4050). (M) AE, CB, DC, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Park View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from chef John Villa. Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like Gulf shrimp in rice paper roll, and Indian-spiced salmon tartare with mango and cucumber. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M–E) AE, DC, MC, V.*



ASK GAEL

What's chef Gary Robins up to at the Park?

Nothing owner John Scotto did seemed to work at the Park. The aging early birds who live in the Lombardy above are loyal diners, but the longed-for youthquake fizzled. To lure a star chef—the same Gary Robins of pan-Asian flamboyance at Aja and Match Uptown—Scotto needed a makeover. So it's Soma Park now (after the mind-bending drink of India and *Brave New World*). Robert Denning's stunningly gawjous design has been drastically dumbed down. As for the food, there are no more architectural rice crackers soaring off chef Robins's scallops, a lot less fire in his masala. Has he matured, or is it fatigue? Never mind—I loved most everything I tasted. And the growing lunch crowd ($19.98 prix fixe or à la carte) seems to agree. (109 East 56th Street; 750-5656.)

Photograph by James Baigrie.

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

Regional Thai Sa-Woy—The well-spiced, artfully presented food at this two-story Thai restaurant costs a bit more than it would at your run-of-the-mill pad thai parlor, but the peaceful ambience and elegant, antique-strewn décor may very well put you in the mood to splurge. *1479 First Ave., at 77th St. (744-6374). (M) AE, DC, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Lundy Bros.—This restored landmark restaurant serves a wide-ranging menu of fish, pasta, chicken, and steak but specializes in lobster and other varieties of seafood. Don't miss the oyster bar or the reconstructed shore dinner. Sunday brunch buffet available. *1901 Emmons Ave. (718-743-0022). (M) AE, DC, MC, TM, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

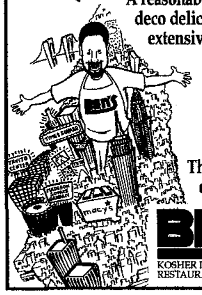
Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24–01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*



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Concerts

Jon Faddis—The musical director of the Carnegie Hall Jazz Orchestra is also Dizzy Gillespie's most direct musical descendant alive. Head-spinningly virtuosic, crisp-toned, and always ready to jump into the extreme upper reaches of his instrument's range. Bebop the way it was meant to be played. 4/9 at 8 and 10. *Flushing Town Hall, 137-35 Northern Blvd., Flushing (718-463-7700). $15–$20.*

Fear Factory—You've got your concept albums, and then you've got your concept *bands.* Falling squarely into the latter category is this multinational techno-metal quartet, whose recent third album, *Obsolete,* is the latest chapter in an ongoing chronicle of an apparent battle between man and machine. (Guess which side of that conflict the title is meant to apply to?) A cynic might claim that *obsolete* also applies handily to a sound cobbled together from old Black Sabbath, Nine Inch Nails, and Tool records. With System of a Down and Spineshank. 4/11 at 7:15. *Roseland, 239 W. 52nd St. (307-7171). $17.50–$19.50.*

"Gypsy Caravan"—The Rom (the preferred name for the people formerly known as Gypsies) have a far longer and more varied musical tradition than you'd guess from the cloying restaurant pap served up by the Gypsy Kings. As its title indicates, this well-informed bill traces the Rom diaspora from the Indian subcontinent (through Rajasthan's soaring, *qawwali*-inflected ensemble Musafir) to Eastern Europe (Bulgaria's Yuri Yunakov Ensemble, the Hungarian Kalyi Jag, and Romania's Taraf De Haïdouks) to as far west as Spain (the Antonio El Pipa Flamenco Ensemble) and as far east as Russia (the Kolpakaov Trio). In each locale, the Rom people have picked up traces (and often more significant chunks) of native culture, making this perhaps the widest-ranging musical odyssey in human history. 4/9–4/10 at 8. *City Center, W. 55th St., bet. Fifth and Sixth Aves. (545-7536). $30–$45.*

"Hoagy's Hundredth"—A somewhat more pleasant symptom of this historical moment than impending millennial computer hassles is the spate of centenaries for those who supplied the soundtrack to the American century. The Gershwins had theirs in '96 (Ira) and '98 (George); Ellington's has morphed into a yearlong smorgasbord of concerts, films, and lectures (his birthday proper is just a couple of weeks off). Now comes the 100th anniversary of the great (and, yes, late) Hoagland Carmichael's birth. All these festivities do bring home a bittersweet point, though: The American songbook penned by Carmichael, Ellington, Porter, Berlin, et al, now seems to have been the finite product of another, specific historical moment, not a continually growing body of work. Notwithstanding the Biggie Smalls cover on Lester Bowie's recent *Odyssey of Funk & Popular Music,* it's probably safe to say that Puff Daddy and Garth Brooks have yet to write the latter-day equivalent to "Georgia on My Mind" or "Stardust." And so these retrospectives have a sense of finality: They're funerals, not for the honorees but for the songwriter as public hero. This program, hosted by the indefatigable Dick Hyman, features mezzo-soprano Marilyn Horne; pianists Fred Hersch, Dave McKenna, and John Sheridan; and trumpeter-historian Dick Sudhalter (plus a crack rhythm section) performing the aforementioned classics plus "The Nearness of You" and plenty more. 4/10 at 8. *92nd St. Y, 1395 Lexington Ave. (996-1100). $30.*

Bruce Hornsby—Where *is* he now? Well, Hornsby was rescued from *Behind the Music* oblivion recently by the late Tupac Shakur, who resurrected the tinkling piano riff from Hornsby's hit "The Way It Is" on the rapper's posthumous smash "Changes." But will the aging piano man give onstage props to 'Pac? 4/13 at 8. *Town Hall, 123 W. 43rd St. (840-2824). $22.50–$40.* 4/16 at 8. *Westbury Music Fair, 960 Brush Hollow Rd., Westbury, Long Island. (212-307-7171). $22.50–$40.*

"Indian Classical Music"—Shafaatullah Khan. 4/14 at 8. *Miller Theatre, Columbia University, 2960 Broadway (854-7799). $20.*

"Jazz Insights"—Informal lecture-discussions, hosted by Arnold Jay Smith. 4/6: Bill Mobley. 4/13: George Coleman. *The New School, 66 W. 12th St. (229-5488). $25.*

Patti LaBelle—Ms. Lady Marmalade can still belt with the best of them, but her decision to pass on the *Dreamgirls*-esque, chart-ruling show-stopper "Nobody's Supposed to Be Here" (an opportunity seized by newcomer Deborah Cox) will be remembered as one of the most colossal gaffes in pop-music history. With Gerald Levert. 4/7 at 8:30. *New Jersey Performing Arts Center, 1 Center St., Newark, New Jersey (888-GO-NJ-PAC). $55–$100.*

Marilyn Manson and Monster Magnet—Manson's recent hit "Rock Is Dead" is meant to be ironic, of course, but the song is probably truer than the singer realizes. After all, his tour with Hole collapsed after some very petty mudslinging between the two groups and Manson's Antichrist shtick seems more tired than ever. 4/6 at 8: *Continental Airlines Arena, East Rutherford, N.J. (212-307-7171). $35.* 4/7 at 8. *Nassau Coliseum, Uniondale, Long Island. (212-307-7171). $35.*

Moe—Local jam-rockers made good—or at least big. With Banyan, featuring Stephen Perkins and Rob Wasserman. 4/10 at 8. *Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St. (307-7171). $19.50.*

"Musica sin Fronteras"—A benefit concert for Doctors Without Borders, with a Pan-American cast of performers, including Argentina's Mirian Conti, Colombian flutist Maria Elena Tobón, and Cuban pianist Marianela Santurio. 4/10 from 3–9 P.M. *First Presbyterian Church, 124 Henry St., Brooklyn (267-8723). $25 suggested donation.*

"Ray Meets Jay"—Two wall-shaking bop bassists—Ray Brown and Jay Leonhart—lead trios in a bottom-heavy showdown. 4/8 at 8. *Pace Downtown Theater, 3 Spruce St. between Park Row and Gold St. (346-1715). $17.50–$20.*

"Uptown Blues: Ellington at 100"—See box, this page. 4/7–4/13 at 8. *Avery Fisher Hall,*

Performance Peer-less

The festivities have been carrying on for half a year already, but Duke Ellington's actual one-hundredth birthday falls on April 29, so it stands to reason that the biggest, most spectacular event yet would take place this month. And for "Uptown Blues: Ellington at 100" (April 7 through 13, Avery Fisher Hall), Lincoln Center's pulled out all the stops. Onstage together for the first time, the Lincoln Center Jazz Orchestra and the New York Philharmonic will trade movements on the *Peer Gynt Suites*—composed by Edvard Grieg in 1875 (as incidental music for the Ibsen play) and given a big-band arrangement by Ellington and Billy Strayhorn in 1960. Melodies inspired by Norwegian folk music may seem unlikely candidates for the swing treatment but, emphasizes LCJO artistic director Wynton Marsalis (pictured), "Grieg's music sounds like *people.* He captured the spirit of the people he lived around. That was Ellington's whole thing, too." And indeed, Grieg's melodies are a perfect fit for Duke's treatments—his "Anitra's Dance" swings with effervescent verve, while "In the Hall of the Mountain King" takes Grieg's thunderous dynamics and turns them into a dashing film noir romp. Until now, nobody had actually placed the versions side-by-side in a concert hall. "I'm going to be interested in hearing what it sounds like, really," says Marsalis. For the program's second half, the two orchestras will team up to play, under the direction of Kurt Masur (pictured, right), new arrangements Marsalis has written for four other Ellington tone poems. "Dealing with that big an orchestra is a humbling experience," confesses Marsalis, who spent more than two months on the orchestrations. "Just the amount of time it takes to complete one page of the score—that's a rude wake-up call right there." But not shabby as a birthday call. **ETHAN SMITH**

Photograph by Frank Stewart.

Lincoln Center (875-7000). $23–$88. All shows except 4/8 sold out.

Cassandra Wilson—Her recent *Traveling Miles* was inspired by a series of Lincoln Center dates in 1997. Now the smoky and soulful alto completes the circle, with a concert promoting said disc, backed by a sextet. 4/9 at 8. *New Jersey Performing Arts Center, 1 Center St., Newark, New Jersey (888-GO-NJPAC). $10–$44.*

Clubland

Arlene Grocery—The Lower East Side's newish, hipish, and appealingly inexpensive (okay, free) rock and folk venue. 4/8: Lionfish; Swimmer. 4/9: Brave New Girl. 4/10: Andrew Vladeck. 4/14: Passion Fruit. *95 Stanton St. (358-1633). $.*

Bottom Line—4/8: In the seventies, David Johansen was a local proto-punk *par excellence,* fronting the New York Dolls with glammy abandon. In the eighties, he morphed into Buster Poindexter, tongue-in-cheek, tuxedoed "Latin" crooner and all-around playboy. Now he's jettisoned both fabulous personae to lead the folk-revivalist ensemble the Harry Smiths. It's his earthiest, yet most artificial, shtick yet. 4/10: Vital Information. 4/13: John Hammond; Saffire & Uppity Blues Women; Corey Harris. *15 W. 4th St. (228-7880).*

Bowery Ballroom—4/7–4/8: Imagine the punk-to-funk meeting the soulful breakbeat of Roni Size and you've got London trio Asian Dub Foundation. 4/9: Local foursome Fountains of Wayne will likely forever be remembered as the guys who wrote the song "That Thing You Do" for the film of the same name. Their new *Utopia Parkway* is a fun, if occasionally cloying, power-pop romp through the streets of New York (and a few burbs). With sensitive Australian rocker (and Claire Danes beau) Ben Lee. 4/14: Psychedelic post-Oasis flower children Kula Shaker, a band led by Crispian Mills, son of *Parent Trap* star Hayley Mills. Bring your incense. *6 Delancey St. (533-2111).*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 4/6: King Dice. 4/7: Ernie Williams. 4/8: Black Widow Band. 4/9–4/10: Otis Rush. 4/12: Dave Mackay. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—Originally a glam-trash revival hall, this two-level East Village funhouse now reflects the neighborhood's cultural diversity, with indie-rock and punk bands sharing the venue with some of the city's wackiest parties. 4/8: Immolation Nile. 4/9: Poster Children. 4/11: Ignite; Indecision. *15 St. Marks Pl. (674-7959).*

Connolly's—Saturdays: Black 47. *14 East 47th St. (867-3767).*

The Cooler—A former meat locker, this subterranean haunt offers spooky-cool atmosphere and cutting-edge sounds in equal measures. The free Monday-night series is one of the best musical bargains in the city: Past performers have included free-jazz great Rashied Ali, free-jazz wannabe Thurston Moore, and out-and-out freak Beck. 4/7: The Du-Tels; Gary Lukas & Peter Stampfel; the Reched Refuse String Band. 4/8: Sleaze.com. 4/9: Breakdown; Dieselboy; Craze. 4/10: Ten Man; Lettuce; Droid; Innrspace. 4/12: Wharton Tiers Ensemble; Robert Musso's Transonic. *416 W. 14th St. (229-0785). $.*

Copacabana—4/9: Livelier than their countrymen in the Ry Cooder–produced Buena Vista Social Club, ¡Cubanismo! serve up *son* and mambo that are guaranteed to get your booty moving. For those who prefer their Cuban sounds presented as a living organism, not a beautiful museum piece. *617 W. 57th St. (582-2672).*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling bassist with a freshness and authority rarely seen in jazz today. Sundays: Jackie Beat's "Uptown Lady, Downtown Girl." 4/9: Tattoo-scalped troubadour Daniel Cartier is pulling up stakes and heading to L.A. after this concert. So it's your last chance to catch his (rather maudlin) folk-pop. 4/10: Brooklyn's Ladybug Transistor work the same sixties-pastoral terrain as Scotland's Belle and Sebastian. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—4/5–4/7: From the Residents' early-seventies inception, the San Francisco quartet decided to behave as a mystery shrouded in an enigma—keeping the identities of its individual members a secret, recording prolifically, touring little, and commenting even less. The results of these tactics are simultaneously maddening, hilarious, and out-and-out bizarre. The Residents have never been afraid to go after big game (their first album was titled *Third Reich 'n' Roll;* in 1986 they released the twin albums *Heaven?* and *Hell!*; and they recently recorded a soundtrack album to the Discovery Channel predatory-animals series *The Hunters*) and put on live shows that are utterly unforgettable feats of surrealist ambition. Toward the end of their last New York show, ten years ago, one member doffed the traditional uniform (a torso-enveloping bloodshot eyeball) in favor of a strap-on fluorescent beer belly, the better to impersonate an aging, disoriented Elvis Presley. If the King of Rock and Roll gets that kind of treatment, just imagine what the foursome will do to Christ and His biblical buddies in this three-night production of their new *Wormwood: Curious Stories From the Bible. 17 Irving Pl. (777-6800).*

Knitting Factory—4/6: Liminal; DJ Seoul; Mikasonic. 4/8: Feel-good California punk-poppers Imperial Teen. 4/9: Daevid Allen & Kramer; Belizbeha. 4/10: Kiki & Herb (a.k.a. Justin Bond and Kenny Melman) demolish standards and recent pop hits with boozy verve. Their recent Christmas show at P.S. 122, for instance, found "Smells Like Teen Spirit," sung to the tune of "Rudolph the Red-Nosed Reindeer," and Marley's "No Woman No Cry" turned into a ridiculous ode to the Virgin Mary. The cabaret duo shares this bill with Boston folkie Mary Lou Lord, whose forte has also traditionally been cover songs, though usually ones played in a more reverential light. 4/11: With the possible exception of John Coltrane, Steve Lacy is the most influential musician to work the soprano sax. As an interpreter of Monk, Lacy is without peer, on any instrument. And as a composer in his own right, he's equally sharp—light-spirited and melodic, but uncompromising in his commitment to bend the rules of bop. He lives in Paris these days, so opportunities to catch him in the flesh—like this trio date—are few and far between. 4/12: Elliot Sharp; Orchestra Carbon. *74 Leonard St., bet. Broadway and Church St. (219-3055). $*

Limelight—Its club-kid heyday long gone, the new, sobered-up House of Gatien makes a stab at good neighbor-dom with substantive nights like performance-art-oriented Thursdays and all-inclusive Saturdays featuring DJs spinning everything from rock to reggae to hip-hop. *660 6th Ave., at 20th St. (677-1717).*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. Every Sunday, it's Manny's World Famous Blues. Mondays: Craig Dreter & Friends. 4/6: Joe Taino. 4/7: Stavin Chain. 4/8: Toni Lynn Washington. 4/9: Chris Duarte; Heather Hardy. 4/10: Christine Santelli. 4/13: Smoke. *1558 Third Ave., bet. 87th and 88th Sts. (369-BLUES).*

Maxwell's—After a couple years' dormancy, New Jersey's (and perhaps the tristate area's) finest rock club is back with a vengeance. 4/8: The Poster Children. 4/10: John Wesley Harding. 4/13: Girls Against Boys. 4/14: Gomez; Mojave 3. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—4/8–4/9: Low. 4/10–4/11: Sam Prekop has worked extensively with fellow Chicagoans Tortoise, the Sea and Cake, and Isotope 217. His recent solo debut most closely resembles the last of these, blending the fluttering "post-rock" with Miles-modal jazz gestures. *217 E. Houston St. (260-4700).*

S.O.B.'s—4/8: On wax, they come off like a lo-fi Tribe Called Quest, but in concert Black Eyed Peas provide an electrifying, block-party-like vibe; Medina Green. 4/9: Orchestre Septentrional. 4/10: Sambo Novo. 4/12: Ray Rico; Grupa Melao. 4/13: Jon B; Jack Herrera. *204 Varick St. (243-4940).*

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. Fridays and Saturdays at 8, the Supper Club's house big-band swings hard, getting the dancers lindy-hopping with abandon. *240 W. 47th St. (921-1940).*

Tramps—4/8: A repackaged, Korn-fed Vanilla Ice; Dial 7. 4/9: Fuzzy Haskins, Grady Thomas, Calvin Simon, and Ray Davis, of Parliament-Funkadelic fame. 4/10: Pork Tornado. 4/11: Donna Angelle & Her Zydeco Posse. 4/13: Buck-O-Nine; Homegrown. 4/14 (at 7): Two and a half years ago, the Smashing Pumpkins parted company with original drummer Jimmy Chamberlain after he was sent to prison for his involvement in the overdose death (in New York) of touring keyboardist Jonathan Melvoin. While frontman Billy Corgan indicated that he wouldn't be teaming back up with the trapsman anytime soon, he's apparently had a change of heart since Chamberlain's release from the big house. The reunited band has been working on new material in Chicago and is playing a short series of club dates, perhaps to refamiliarize Chamberlain with the stage after his months of incarceration. With sludge-rockers Queens of the Stone Age. 4/14 (at 11): New Orleans rapper Juvenile's slang-drenched hit "Ha" seemingly came out of nowhere, toppling East Coast heavies like Jay-Z and DMX. OutKast cohort Cool Breeze gave the Dirty South yet another reason to be proud with his swinging, soulful single "Watch for the Hook." *51 W. 21st St. (727-7788).*

Twilo—Twilo is *the* superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Fridays, world-class DJs like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights; Saturdays belong to aging club king DJ

Talent

¡Revenge!

The Orioles defeated Cuba on the baseball diamond last week, but trumpeter Jesus Alemany (standing, center) and his mighty ¡Cubanismo! reclaim the glory April 9 at the Copacabana. (See "Clubland.")

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Photograph by Cally Martin.

Performance

Stardust Memories

In "Hoagy's Hundredth," the composer of "Stardust" and "Georgia on My Mind" gets a centennial boost from Fred Hersch, Dick Hyman, and a half-dozen others. 92nd St. Y, April 10; see "Concerts."

Junior Vasquez and his bare-chested Chelsea-boy following. *530 W. 27th St. (268-1600).*

Vanity—This small, unassuming club stays fairly quiet most of the week, but livens up Thursdays with the drum 'n' bass party Physics and Saturdays with Sticky, a big beat–oriented night featuring superstar DJs like Irish collagemeister David Holmes and electro revivalist Deejay Punk Roc. 4/10: Astralwerks giveaway night with DJ Chillfreeze. *28 E. 23rd St. (989-1038, ext. 219). $.*

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance music purist's paradise. Fridays, hosted by deep house DJ Danny Tenaglia, and Sundays, which belong to François K's legendary afternoon party Body and Soul, provide plenty of musical uplift for the city's groove-hungry denizens. *6 Hubert St. (343-1379).*

Wetlands—A seventies-ish activist hang with neo-hippie atmosphere and far-flung performers from across the musical spectrum. N.B.: Tuesday night is the High Times Cannabis Cup Reggae Band. 4/5: Hip-hop fans in search of nourishment have gotten their fill at the Roots' "Black Lilly Jam Session," a free-for-all that has been packing them in weekly. Get there very, very early. 4/7: Souls of Mischief; Rubberroom; Mr. Lif; DJ Apollo. 4/8: Deep Banana Blackout. 4/9: Bernie Worrell & the Woo Warriors. 4/10: Black Eyed Peas (see S.O.B.'s listing, above). 4/12: The Roots' "Black Lilly Jam Session." *161 Hudson St. (966-5244) $.*

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Tuesday, the Mingus Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. $15–$20 cover; $10 minimum. Sets at 9 and 11:30. 4/8–4/10: Roy Haynes Quartet. *315 W. 44th St. (581-3080).*

Blue Note—With a sharp sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 4/6–4/11: Abbey Lincoln Quartet. *131 W. 3rd St. (475-8592).*

Iridium—In the cozily surreal basement across from Lincoln center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. 4/6–4/11: Cyrus Chesnut Trio. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10, Fri. and Sat. at 8, 10:30, and midnight, Sun. at 7 and 9. $15–$25 cover; $10 minimum. 4/7–4/11: JoAnne Brackeen Quartet with Ravi Coltrane. *116 E. 27th St. (576-2232).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. 4/7–4/10: Steve Kuhn, David Finck, and Billy Drummond. *33 University Pl. (228-8490).*

Roulette—A TriBeCa performance space featuring experimental and adventurous music—basically, a miniature Knitting Factory. Shows at 9. 4/8: Assif Tsahar. 4/9: Climax Band. 4/10: Lenore Von Stein. 4/11: Jonathan Hart Makwaia. *228 W. Broadway (219-8242). $8.*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 4/6–4/11: Sonny Fortune Sextet. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, this hole-in-the-wall has its sights set on the Knitting Factory crowd. Sunday: Klezmer Brunch. 4/7: Sylvia Cuenca; Leena Conquest. 4/8: Kristin Norderval's "Granddaddy Ice Priest"; Andrea Parkins, solo; the Scarlet Z. 4/9: Christina Wheeler's Interlap, with Andrea Parkins. 4/10: Diadal; Kim Gordon & Ikue Mori; Lee Ranaldo, Mats Gustafsson & William Hooker. 4/11: Mary Timony. *107 Norfolk St. (358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 4/6–4/11: Chucho Valdes Quartet. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Westbank Cafe—Fridays Pianist Michael Wolff hosts the impressively staffed Michael Wolff JazzWorld Workshop, with Alex Foster, Badal Roy, Lincoln Goines, Frank Colon, and Clarence Penn. Sets at 9 and 11. $10 cover. *407 W. 42nd St. (695-6909).*

Comedy

Carolines on Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. 4/8–4/11: Anthony Clark. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$24.50, two-drink minimum.*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 8:30, 10:15, and midnight; and Sun.–Thurs. at 9. 4/5–4/11: Mitch Fatel; Jim David; Dave Attell; Tom Papa; Godfrey. *117 MacDougal St. (254-3480).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and palatial comedy spot in the Flatiron district. Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights. Two-drink minimum. 4/9–4/10: Al Ducharme; Justin McKinney; Rod Reyes. *34 W. 22nd St. (367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows: Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:30. Sat. at 8, 10, and 12:15. 4/6: Pat Cooper. 4/9–4/10: Vic DiBetetto; Jason and Randy Sklar; Eddie Brill; Spanky. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—Through 4/10: Lainie Kazan. *59 W. 44th St. (840-6800).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. *13 E. 12th St. (741-9105).*

Bemelmans Bar—Tuesday–Saturday at 9:30: Peter Mintun. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Carlyle—Through 5/1, Tues.–Sat.: Barbara Cook. Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band. Sets at 8:45 and 10:45. $50 ($25 for Davis's late, Woody-free set); no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Duplex Cabaret—Thursdays at 7:30: Omar Edwards. Fridays at 8 and Saturdays at 10: "Oh Shit, I'm Turning Into My Mother," with Sandy Binion, Cheryl Monroe, and Tod Peterson. Wednesdays at 9 and Saturdays at 7:30: "Smorgasbord!" *Duplex Theatre, 61 Christopher St. at Sheridan Square (255-5438). $15.*

Eighty-Eight's—Wednesdays in April: Maree Johnson. Saturdays in April: Natalie Douglas and Sally Mays. 4/8: Jennifer Pace; Austin Pendleton; Natasha Brown. 4/9: Jarrod Cafaro. 4/10: Brent Winborne. $15; two-drink minimum. *8 W. 10th St. (924-0088).*

FireBird Café—The theater district's newest postshow snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Tues.–Thurs., sets at 9. Fri. and Sat., sets at 9 and 11. $30 cover; two-drink minimum. Through 4/17: Imelda Staunton; Daryl Sherman. *363 W. 46th St. (586-0244).*

Judy's Chelsea—A cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 4/8–4/9: Tennie Leonard. 4/10: Judy Kreston; David Lahm. 4/11: David Lahm Duo. *169 Eighth Ave., bet. 18th and 19th Sts. (929-5410).*

Photograph courtesy of 92nd Street Y.

in concert

Giulio Cesare Opens at the Met

Classical Music

Wednesday, April 7

New York Philharmonic and Lincoln Center Jazz Orchestra—With Wynton Marsalis. In their first collaboration ever, the two ensembles will celebrate the life and work of Duke Ellington with *Uptown Blues: Ellington at 100.* Kurt Masur, conductor. Through 4/13. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $20–$88.*

Caracas Clarinet Quartet—With Paquito D'Rivera. Performs works by Piazzolla, Romero, and others. *Americas Society, 680 Park Ave., at 68th St. (249-8950, ext.463), at 8; $25.*

Tokyo String Quartet—Performs works by Schumann, Mamiya, Beethoven. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $20–$88.*

Thursday, April 8

Bargemusic—Works by LeClair, Debussy, and more. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; $23.*

New York Festival of Song—Presents *Songs of Sense and Sensibility,* a program devoted to music of the late-eighteenth and early-nineteenth centuries. *Weill Recital Hall, 154 W. 57th St. (247-7800), at 8; $28.*

Friday, April 9

Alfred Brendel—Performs an all-Mozart chamber-music concert with Katherine Gowers, Lucy Jeal, Gouglas Paterson, and his son, Adrian Brendel. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 7:30; $16–$60.*

Chamber Music Society of Lincoln Center—Frances Lucey, soprano, and Susanne Mentzer, mezzo-soprano, join the ensemble to honor Charles Wadsworth in his 70th year by re-creating a legendary concert from 1974. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $20–$88.*

Saturday, April 10

Vadim Lando, Clarinet, and Pippa Borisy, Piano—Perform twentieth-century works by Busoni, Prokofiev, Poulenc, and others. *28 E. 20th St. (866-2086; call for time); $2.*

Sunday, April 11

Kathleen Battle, Soprano—Performs with pianist Martin Katz. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 2; $18–$70.*

Salzberg Mozarteum—Performs an all-Mozart program. Hubert Soudant, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $20–$88.*

Cho-Liang Lin, Violin—Joins the Queens Symphony Orchestra to perform Prokofiev's Concerto No. 1 for Violin and Orchestra. *Queensboro Community College, 56th Ave. at Springfield Blvd. (718-786-8880), at 2; $20.*

New England Symphonic Ensemble—Performs works by Mozart, Duruflé, Fauré. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $16–$68.*

Alessandra Marc, Soprano—Performs Purcell's *Dido's Lament,* among others. Accompanied on piano by Daniella Orlando. *BCBC, Walt Whitman Theatre, Brooklyn College (718-951-4500), at 2; $25–$30.*

Bargemusic—See 4/8, at 4.

Chamber Music Society of Lincoln Center—See 4/9, at 5.

Monday, April 12

Alfred Brendel—Performs solo works by Haydn, Schubert, Schumann, and Mozart. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 7:30; $16–$60.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

New Millennium Ensemble—Performs works by Bartók, Villa-Lobos, Harrison. *Merkin Hall, 129 W. 67th St. (501-3330), at 8; $12.*

Opera

Metropolitan Opera—Performs Floyd's *Susannah,* 4/6 and 4/9 at 8; Tchaikovsky's *The Queen of Spades,* 4/7 at 8 and 4/10 at 1:30; Handel's *Giulio Cesare,* 4/10 at 8; Verdi's *Rigoletto,* 4/8 at 7:30 and 4/12 at 8. *Metropolitan Opera House, Lincoln Center (362-6000); $25–$210.*

New York City Opera—Performs a double bill of Ravel's *L'Heure Espagnole* and *L'Enfant et les Sortilèges,* 4/7 at 7:30; Mozart's *Don Giovanni,* 4/8 at 7:30 and 4/11 at 1:30; and Puccini's *La Bohème,* 4/9 and 4/10 at 8. *New York State Theater, Lincoln Center (870-5570); $20–$90.*

Amato Opera—Performs Mozart's *The Magic Flute,* 4/10 at 7:30 and 4/11 at 2:30. *319 Bowery (228-8200); $23.*

Dance

Tere O'Connor Dance—Performs O'Connor's new work, *Hi Everybody!,* an experiment in dance, acting, and text, 4/7–4/10 at 8. *The Kitchen Center, 512 W. 19th St. (255-5793); $15.*

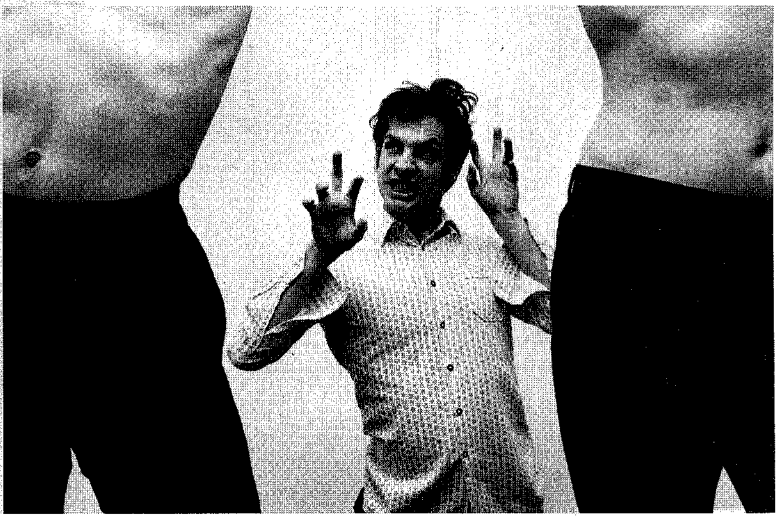
Bronx Festival of Dance—Dancing Across Cultures presents *Retumba,* 4/9 at 8; Galuyesti Dance Company, 4/10 at 8; and Wanichigu Dance Company, 4/11 at 3. *Lovinger Theatre, at Lehman College, 250 Bedford Park Blvd. West, the Bronx (718-960-8833); free.*

Ballet Tech—Performs works from its spring repertoire. Through 5/9. Call for details. *Joyce Theatre, 175 Eighth Ave., at 19th St. (242-0800); $35.*

Previews

Theater of the Obvious

Throughout his seventeen years of dance-making, downtown choreographer Tere O'Connor found most postconcert prattle uninspiring. Usually, he complains, people's reaction was " 'Oh, that's beautiful,' and that's it." O'Connor, who studied theater and dance at SUNY Purchase and now teaches ballet and composition at NYU, had begun using his work to explore current social issues, and the passivity of audiences frustrated him. His latest effort, *Hi Everybody!,* which will be performed this week at the Kitchen, employs text, theatrics, and dance to touch on hot topics like gay marriage and universal health care. The dancers embody a shifting cast of nameless characters: three old men who have lost their memory, some fast-talking gay men, and a recurring group of mourners. The performers analyze their steps in terms of context, motivation, and dramatic quality. As a result, identical movements may convey very different things. "I wanted everyone to look like they were in the same car but one person was thinking about lunch and the other person was thinking about, you know, the inevitability of death," says O'Connor. (See listings for details.) **ERIKA KINETZ**



Photograph by Tere O'Connor.

the mix

The Favorite Poem Project

John Leonard's TV Notes

Everything's Relative (4/6; 9:30 to 10 P.M.; NBC) launches, or perhaps lurches, a new sitcom in which we're asked to laugh at and feel sorry for TV comedy writer Kevin Rahm, whose personal life is of course a sitcom, with a psychotherapist mother (Jill Clayburgh) who can't let go of a marriage that ended more than twenty years ago, a would-be rake of a father (Jeffrey Tambor) who wants to be a foxhole war buddy to his sons, a doctor brother (Eric Schaeffer) who falls asleep at a celebration of his third wedding, and a comedy-writing partner (Maureen Cassidy) who might indeed be fun if they ever give her anything to do. Talented people stuck with tired material.

Robert Rauschenberg: Inventive Genius (4/7; 10 to 11 P.M.; Channel 13) portrays this "American Master" as action painter, performance artist, Pop Tart, and dyslexic goat—even, as Chuck Close puts it, "a shark that has to keep swimming or he dies." In front of our disbelieving eyes, he swims from the Navy to Black Mountain to downtown Manhattan to implausible Florida, playing all the way with stuffed animals, magazine photographs, automobile tires, silk screens, baseballs, and squeegees, not to mention Merce Cunningham and John Cage. He'll be chatted about here by the likes of David Byrne to Calvin Tomkins, and talks a splendid game himself.

36 Hours to Die (4/11; 8 to 10 P.M.; TNT) asks Treat Williams to save his wife (Kim Cattrall), his children, and his brewery from semi-organized criminals who are scamming banks through his computer, which means that he will run around (and up and down) a lot, even though he's just out of a hospital after a heart attack. He's assisted by his ex-cop uncle-in-law Carroll O'Connor and a group of bowling buddies variously connected to credit lines and sanitation trucks. He's hobbled by local police and federal prosecutors with their own careerist agendas. Robert Rodat wrote it, Yves Simoneau directs, and Saul Rubinek is wonderfully over the top as the chief baddie, who seems to have wandered in from some rough-draft Quentin Tarantino.

The Awful Truth (4/11; 9 to 9:30 P.M.; Bravo) brings back Michael Moore, in the usual Flint, Michigan, baseball cap, for twelve weeks of his usual shtick of stand-up rant and ambush journalism. And as usual, I'm ambivalent. A gaseous Moore, with an ego the size of the *Hindenburg,* always stars himself. Who needs more Monica—even on cable, where the jokes can be dirtier? But showing up on Ken Starr's lawn with a band of witch-hunting Puritans, and then in the halls of Congress to harass vagrant hypocrites, is very funny. Likewise, a frontal attack on an HMO that won't pay for a pancreas transplant has some radical rage—at least until Moore introduces the family he has helped so that an appreciative audience of college kids will be moved to applaud him. As shameless as Moore is, his targets, of course, are worse.

Dangerous Evidence: The Lori Jackson Story (4/12; 9 to 11 P.M.; Lifetime) is a perfectly worthwhile docudramatization of what happened when a civil-rights activist (Lynn Whitfield) took on the U.S. Marine Corps in a rape case near Quantico in Virginia, and saved a young MP (Richard Yearwood) from 30 years in prison even though she herself was dying of terminal liver cancer. But the story, with real people instead of actors, had more force on *60 Minutes.* The TV movie justifies itself as another opportunity for Whitfield (*The Josephine Baker Story, Eve's Bayou, The Planet of Junior Brown*) to demonstrate her remarkable range.

The Century: America's Time (4/12; 9 to 11 P.M.; History), kicks off 15½ reasonably absorbing hours over almost three weeks (though never on Saturdays or Sundays) with back-to-back episodes of a TV version of Peter Jennings's best-selling book of mostly oral history—a ransacking of archival footage; a consultation with historians like David McCullough, David Halberstam, Doris Kearns Goodwin, and Stephen Ambrose; a roster of aging ordinary-citizen eyewitnesses to momentous events and cultural-tide changes; and a patina of celebrity opinionizers from the realms of politics (Robert McNamara, Caspar Weinberger, Pat Buchanan), of grievance (Stokely Carmichael, Julian Bond), and of literature and popular culture (E. L. Doctorow, Tom Wolfe, Studs Terkel, John Updike, Janet Leigh, Oliver Stone, Dick Clark, and Mickey Spillane). Tonight: "Seeds of Change," from 1900 to 1914, and "Shell Shock," from 1914 to 1919.

On View
New in Town

In 'Refuge: The Newest New Yorkers,' on view at the New-York Historical Society starting April 13, documentary photographer Mel Rosenthal explores the experience of the most recent wave of immigrants to pin their hopes on the promise of a better life. Pictured below, Cambodian businessmen and a Buddhist monk celebrate Tet in Brooklyn.

Photograph by Mel Rosenthal, courtesy of the New York Historical Society.

Radio Highlights

Martin Amis—4/11 at 8 P.M.: The author of *Heavy Water,* talking with host Lewis Burke Frumkes. WPAT 930 AM.

New York Festival of Song—4/8 at 8 P.M.: A celebration of the music of the early Romantic era, songs and arias by Mozart, Haydn, Salieri, Rossini, Schubert, and Storace. WQXR 96.3 FM.

The Written Word

Ben Neihart—4/6 at 7:30 P.M.: Reading from *Burning Girl.* Barnes & Noble Chelsea, 675 Sixth Ave., at 21st St. (727-1227); free.

Jan Clausen—4/7 at 6:30 P.M.: Reading from *Apples and Oranges: My Journey Through Sexual Identity.* Brooklyn Public Library, Grand Army Plaza (718-230-2100, ext. 2707); free.

Tristan Egolf, Nathan Englander, Emer Martin—4/7 at 7 P.M.: Reading from *Lord of the Baryard, For the Relief of Unbearable Urges,* and *More Bread or I'll Appear,* respectively. The Drawing Center, 35 Wooster St. (219-2166); $5.

Natalie Angier—4/7 at 7 P.M.: Reading from *Woman: An Intimate Geography.* Barnes & Noble, 2289

Broadway, at 82nd St. (362-8835); free.

Melvin Jules Bukiet, Marina Budhos, Daniel Handler—4/7 at 8 P.M.: Reading from *Signs and Wonders, The Professor of Light,* and *The Basic Eight,* respectively. National Arts Club, 15 Gramercy Park So. (592-4648); free.

The Favorite Poem Project—4/8 at 8 P.M.: Readings by Robert Pinsky, Russell Banks, Michael Cunningham, Allan Gurganus, Erica Jong, Jamaica Kincaid, Maxine Hong Kingston, Alice McDermott, Reginald McKnight, Joyce Carol Oates, Grace Paley, Francine Prose, and kids, from their favorite poems. Town Hall, 123 W. 43rd St. (274-0343, ext. 25); $10.

Heidi Julavitz, Tom Paine, Ernesto Quinonez, Brenda Shaughnessy—4/8 at 7 P.M.: Reading from *Mineral Palace, Scar Vegas, La Bodega Sold Dreams,* and *Interior With Sudden Joy,* respectively. Housing Works Used Book Café, 126 Crosby St. (334-3324); free.

George Stephanopoulos—4/8 at 1 P.M.: Reading from *All Too Human.* Borders Books & Music, 5 World Trade Center (522-6810); free.

Bruce Andrews, Edwin Torres, Charles Bernstein—4/8 at 8 P.M.: Reading from their poetry. Whitney Museum at Philip Morris, 120 Park Ave., at 42nd St. (570-3633); free.

Donald Hall—4/9 at 7 P.M.: Reading from his latest collection of poetry, *Without.* Posman Books, 1 University Pl. (533-2665); free.

Elaine Equi and Martine Bellen—4/11 at 3 P.M.: Reading from *Voice-over* and *Tales of Muraski & Other Poems,* respectively. Posman Books, 1 University Pl. (533-2665); free.

Lectures and Panels

Seung Sahn—4/6 at 6:30 P.M.: The Zen master and founder of the Kwan Um School in Providence gives a talk accompanied by Korean music and snacks. Union Theological Seminary, 3041 Broadway, at 121st St. (662-7100); free.

"Italian Drawings in the National Gallery of Canada: The Building of a Collection"—4/7 at 5:30 P.M.: David Franklin, curator of prints and drawings at the National Gallery of Canada, discusses the works of Parmigianino, Vasari, and members of the Tiepolo, Carracci, and Gandolfi families. The Frick Collection, 1 E. 70th St. (288-0700); free.

George Stephanopoulos—4/9 at 7:30 A.M.: Talking about his book and his experiences over breakfast. 92nd St. Y, 1395 Lexington Ave. (996-1100); $30.

"The Aesthetic Realism of Eli Siegel Explains the Beauty of Duke Ellington"—4/10 at 8 P.M.: Edward Green makes the case. 141 Green St. (777-4490); free.

Ben Katchor—4/11 at 12 P.M.: The cartoonist, illustrator, and writer speaks about his process of spinning our world into a satirical, reformed version of itself in his art. The Brooklyn Museum of Art, 200 Eastern Pkwy. (718-638-5000); $25.

Benefits

***Washington Square Journal* Benefit**—4/8 at 7 P.M.: Readings by Galway Kinnell, Marie Ponsot, Chuck Wachtel, Stephen Sandy, Agha Shahid Ali, and Alan Michael Parker to benefit the literary journal. Dactyl Foundation, 64 Grand St. (998-8816); $8–$15.

Million Dollar Beauty Ball—4/12 at 7 P.M.: Pauline Mancuso, CEO of Calvin Klein Cosmetics Company, is honored at this benefit for the March of Dimes. The Waldorf-Astoria, 301 Park Ave., bet. 49th and 50th Sts. (353-8355); $900–$25,000.

Events

A New Yorker's Indoor Garden Show—4/6–4/8: Join experts on begonias, ferns, cacti, gloxinia, and other plants that can live happy lives inside. Citicorp Center's Atrium, 153 E. 53rd St. (559-6758); free.

The People's Poetry Gathering—4/9–4/11: Readings by Lois-Ann Yamanaka, Robert Pinsky, Ntozake Shange, Sherman Alexie, and others; performances by Ani DiFranco; lectures on Federico Garcia Lorca, William Carlos Williams, Pablo Neruda, and others; a "Renga Workshop and Sake Party"; and much more to celebrate National Poetry Month. Events are held throughout the Village; call 800-333-5982, ext. 5, for locations and times. Weekend passes are $80; a single day is $15.

1999 New York International Automobile Show—Through 4/11: For the past decade, more than a million people have shown up to look at the 1,000 vehicles on display. Jacob K. Javits Convention Center, Eleventh Ave. bet. 34th and 39th Sts. (800-282-3336); $9.

1999 Poetry Publication Showcase—Through 4/30: A thousand new poetry books showcased by Poets House, along with readings, discussions, and workshops. 72 Spring St. (431-7920); free.

Tours

"SoHo Then and Now: How Art Captured A Community"—4/11 at 1 P.M.: A two-hour tour through what has been a center of retail and wholesale companies and the art world alike. Meet at the Puck Building, southeast corner of Houston and Lafayette Sts. (242-5762); $12.

"A Road Once Traveled: The History of Central Park's Northern End"—4/10 at 11 A.M.: Learn how a north-south road on Manhattan affected the history of the northern hills of Central Park. Travel the ghost of this road with the Central Park Conservancy and stop at the pass where George Washington guided his Revolutionary Army to safety. Meet at the Charles A. Dana Discovery Center, Central Park at 110th St. near Fifth Ave. (860-1370); free.

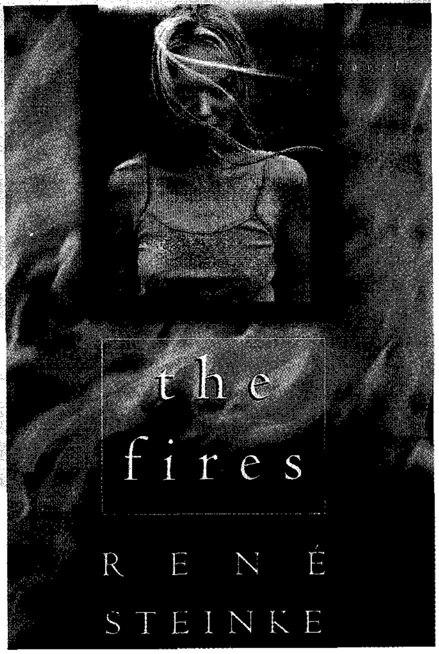
Exhibitions

"Secrets of a Beautiful Face"—Through 4/11: An exhibition exploring developments in grooming products and conceptions of beauty for men and women during the nineteenth and twentieth cen-

In Print

Burn This

"The idea of being marked is interesting to me," says René Steinke. "I know a lot of women who feel marked in some way, and it is often closely related to their sexuality. I think many things beyond physicality get played out in a woman's body." Ella, the protagonist of Steinke's novel *The Fires,* is severely scarred from burns she has incurred during her numerous and varied encounters with fire, which she is overwhelmingly drawn to. At one point in the novel, the promiscuous pyromaniac relieves a little tension during a visit to her aunt's house by setting a fire in her bathtub—just a quick fix, not nearly as grand or calamitous as some of her other arsons. "This character is really dark," says Steinke, "but I think of her as acting out for her whole family when she sets fires." Steinke's work has developed something of a cult following among women known for acting out themselves: Courtney Love, Shirley Manson, and Madonna—who has just optioned *The Fires*—are a few of Steinke's fans. "I think they like the dark sexuality and the sort of woman-pushed-to-the-edgeness of it," says Steinke, who ought to know a thing or two about the predilections of rock stars, considering her husband is Craig Marks, the former executive editor of *Spin.* "I'm really not in that glamorous music scene at all except as my husband's date," she demurs. "I don't want to paint myself as too uncool, but I mean, come on, I teach college." She will be reading on April 8 at Barnes & Noble Astor Place. See "The Written Word" for details. - **ARIEL LEVY**



GAME WEEK

HOME ● AWAY ●

	MON	TUE	WED	THUR	FRI	SAT	SUN
KNICKS		IND MSG 8PM		CLE MSG 7:30PM			IND NBC 3:30PM
NETS		ORL FSNY 7:30PM		ATL FSNY 7:30PM		MIA FSNY 1PM	BOS FSNY 12:30PM
RANGERS	NYI TBA 7:30PM				ANA TBA 7:30PM		NJD TBA 3PM
ISLANDERS	NYR TBA 7:30PM		FLA TBA 7:30PM			ANA TBA 7PM	
DEVILS			ANA TBA 7:30PM			PIT TBA 1:30PM	NYR TBA 3PM
	3/29	3/30	3/31	4/1	4/2	4/3	4/4

Wolff *continued from page 25*

media. Smith's "Mugger" reflects that temper as well as anyone.

Of course, the success of the paper—Smith says the *NYPress* broke even in 1995 after an investment of $4.5 million—together with the rise of conservative media, threatens to make Smith, at the very least, a media insider of the right-wing stripe. He now contributes to the *Wall Street Journal*'s op-ed page and to Rupert Murdoch's conservative opinion journal *The Weekly Standard.* He seems even to be looking for influence in the 2000 Republican race (the live–free–or–die–but–I–really–hate–Bill Clinton libertarian wing of the party vs. the religious right).

Still, as for the media, the liberal media, he continues to insist, sitting stiffly in a heavy wool suit in his overheated office, "I don't know any of these fuckers. We don't go to cocktail parties and exchange résumés. And we recommend to our writers not to consort with other people in the media."

When Smith's protégé, Sam Sifton—son of publishing doyenne Elisabeth Sifton and grandson of theologian Reinhold Niebuhr—told Smith he was leaving the *NYPress* to join the launch team of Tina Brown's *Talk,* all hell broke loose, including tirades against Sifton and Brown in the "Mugger" column. "I don't begrudge anyone a bigger paycheck," says Smith, "but doing lunch, going to cocktail parties, and schmoozing is not what I think Sam should be doing."

And yet, when reciting the paper's claims to success—its circulation gains, its coverage in the press, the writers it has attracted—Smith cites, too, the fact that Tina Brown is now hiring his people.

Part of the paper's honesty (and humor) is that it lives a precarious existence between the pain of rejection and the fear of co-optation. The inside, of course, is always romanticized most from the outside. Outsiders, in fact, are the only ones for whom there really *is* an inside. You can't read "Mugger" and not feel strongly that Smith would love to be inside. (When pressed, Smith tells me, "off the record," the name of his "best friend" in the media business. The person in question, when I relate this, seems momentarily nonplussed before saying, "Well, Russ Smith is my best friend in the *alternative* media.") Smith wants to be invited, respected, courted. But he's stubborn enough—prickly enough—to refuse to make the first move. He is no shameless media hustler. The man has his pride. He's waiting for you to beg him. ■

E-mail: michael@burnrate.com

Saulmon *continued from page 77*

Johnson likes to stop by the largely undiscovered **G and D Landscaping and Nursery** (2139 57th Street, off 21st Avenue, Brooklyn; 718-256-7600), tucked away on a dead-end street in Borough Park, for large perennials, and **Bay Parkway Nursery** (2151 57th Street; 718-259-4449) next door for annuals and houseplants.

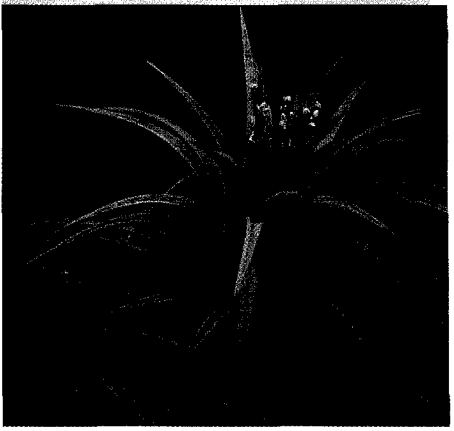
A few tips to remember when shopping for plants: Whenever possible, go on weekdays, when you're guaranteed more attention; bring a photo of your garden with you, and make sure you know which direction it faces.

And as Mary Riley Smith points out, "gardens need as much attention as a house," so you'd do well to call **Declan Keane** (Estelle Irrigation; 262 West 26th Street; 563-3483), recommended by everyone in the urban-horticulture business for irrigation systems. Complete with a timer, filters, backflow prevention, low-voltage valves to prevent flooding, and a rain sensor, his custom installations (from $1,000 to $5,000) will leave you worry-free during the summer months and properly winterized throughout the cold ones.

Resources: With the only horticultural library open to the public in Manhattan, the **Horticultural Society of New York** (128 West 58th Street; 757-0915; http://www.hsny.org) will prepare you for the work ahead: Get advice from professionals (bring in a dead bug and someone there will surely identify it); use the repotting service ($5–$10 fee); have your Felco pruners cleaned and sharpened; and read up on the latest fertilizing methods in gardening periodicals. Most useful are the classes and lectures by experts in the field (starting at $28 per session for anything from "Rooftop and Terrace Water Gardening" to "Edible Flowers").

The city's botanical gardens are also invaluable resources for ideas, advice, and the highest-quality plants. Signature membership ($125) at the **Brooklyn Botanic Garden** (1000 Washington Avenue, Brooklyn; 718-623-7200; http://www.bbg.org) gets you free admission and discounts, plus a complimentary Signature plant of your choosing (from a list of varieties propagated at the garden specifically for the city's climate and conditions). The plant-information service at the **New York Botanical Garden** (200th Street and Kazimiroff Boulevard, Bronx; 718-817-8681; http://www.nybg.org, or e-mail at pltinfo@nybg.org) will answer any questions you have, from identification to care. For a fairly complete list of garden designers and landscape architects, contact the **Metro Hort Group** (799-1276 or 877-4433), an organization of garden professionals in the New York City area. ■

Happening **Can't keep your potted begonias alive? Wonder why the leaves on your orchid are shriveled gray instead of shiny green? Learn how to make your plants happy without moving to Massachusetts at "A New Yorker's Indoor Garden Show," three days of displays and discussions at Citicorp Center's Atrium. See "Events" for details.**



turies through advertisements and packaging, mirrors, and dressing tables. The New-York Historical Society, 2 W. 77th St. (873-3400); $3–$5.

"Treasures From the Libraries of the National Trust"—Through 4/17: Seven centuries of extraordinary books, manuscripts, incunabula, fine bindings, and beautifully illustrated books. The Grolier Club, 47 E. 60th St. (838-6690); free.

"No 'Pryor' Restraint: Richard Pryor's Comedy on Television"—Through 4/29: A screening of his appearances on *The Lily Tomlin Show, Saturday Night Live, The Mike Douglas Show, The Kraft Summer Music Hall,* and Pryor's 1977 *The Richard Pryor Special?,* at the Museum of Television & Radio, 25 W. 52nd St. (621-6800); $3–$6.

"This Is Sinatra!"—Through 5/30: Never released in the United States, this British program captures Sinatra performing 29 songs in 90 minutes during a midnight performance at London's Royal Festival Hall. At the Museum of Television & Radio, 25 W. 52nd St. (621-6800); $3–$6.

"*Bar Mitzvah:* David Mamet and Donald Sultan"—Through 6/6: Twenty drawings by Sultan accompanied by Mamet's text, from their new book. The Jewish Museum, 1109 Fifth Ave., at 92nd St. (423-3271); $8.

"Seinfeld's Diner"—Through 8/1: The set of the famous diner frequented by Jerry, Kramer, Elaine, and George is on display along with props and costumes. American Museum of the Moving Image, 35th Ave. at 36th St., Astoria (718-784-0077); $4.50–$8.50.

Online

New York Magazine on the Web—"Stephanie's Surf Report" (in the "Today" section of www.newyorkmag.com) visits a new Website each weekday. This week: Cheat your way through any game with help from Game Post; find the best plants for spring at Metro New York Home & Garden; interface with your family virtually at Family Point; keep up with New York politics at the Empire Page; and click through Superbad.com to, well, I don't know what. And while you're visiting us at www.nymag.com, stick around and check out all our other great features, like selected articles from the current issue, an extensive archive, and an expanded "Cue" section, plus Web exclusives like daily event picks, "First Words" for bibliophiles, our helpful Subscriber Service Center, and a New York trivia contest.

kids

Steam Rising...Cat Waltzing

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Children's Events

Scientific Principles—Vincent "Voltage" Vollono demonstrates how solar energy, steam propulsion, expanding gases, and other natural phenomena help get us where we're going on local subways and buses (see photo). "Not-So-Weird Science Labs" are also popular at the unlikely combination of schools and birthday parties. During school break, Vollono makes green "Flubber's Cousin" in shows taking place 4/6 through 4/9 at 11, noon, 1, and 2. The **NEW YORK TRANSIT MUSEUM** is at the corner of Boerum Place and Schermerhorn Street in Brooklyn Heights (243 8601). Admission is $3, $1.50 for children and seniors. Wednesdays from noon to 4, seniors are admitted free of charge.

Jazzed Up—John Faddis conducts the **CARNEGIE HALL** Jazz Band in "A Swing Through the History of Jazz," the final family concert of the season. 4/10 at 2. Preconcert activities—which include a chance to meet with band members—begin an hour before. 881 Seventh Ave., at 57th St. (247-7800); $5.●

East Village Opera—A full-length production of Mozart's *Magic Flute*—a fantasy about good against evil, featuring all manner of imaginary creatures—is performed in English at the 107-seat **AMATO OPERA HOUSE**. Though not specifically staged for family audiences, the diminutive scale and nine-instrument "orchestrina" may make the opera especially accessible to youngsters. 319 Bowery, at 2nd St. (228-8200). Tickets are $20 to $23. Reservations are required.

Musical Reincarnation—Next week, in "Meet Ludwig: Beethoven Speaks Up," some of the brilliant German composer's most acclaimed works, including the *Moonlight Sonata,* will be performed by the Borromeo String Quartet, joined by pianist Melvin Chen. Beethoven himself makes an appearance—played by CSM's versatile education director, Bruce Adolphe—and holds forth on subjects close to his heart. This, the final concert in the Chamber Music Society of Lincoln Center's "Meet the Music" Series, is, like all the others, geared to families with kids ages 6 to 12. 4/18, at 1 and 3. **MERKIN CONCERT HALL**, 129 West 67th St. (875-5788). Reservations recommended.

cue

Barbara Ensor
Kids

Patricia Falvo
Movies

Sam Grobart
Sports

Nick Meyer
In Concert

Ariel Levy
Books
Events
Radio

John Leonard
Television

Edith Newhall
Art

Robin Raisfeld
Restaurants

Stephanie Saulmon
Online

Jennifer Senior
Theater

Ethan Smith
Nightlife

Parental Guidance—A workshop called *Know Your Child's Temperament,* sponsored by the Churchill Center Parent Program, looks at how understanding a child as an individual can help parents nurture their offspring's particular strengths. 4/12 at 7:30. **NEW YORK PREPARATORY SCHOOL**, 40 W. 68th St. (722-0610). $40 per family for the series of workshops. Reservations are required.●

Now and Then— in "Riffin' on the Keystone Kops," Doug Katseros, conductor and musical director of Broadway's *Footloose,* plays original piano accompaniment to silent movies starring immortal comedians like Fatty Arbuckle, Laurel and Hardy, and the Keystone Kops. (Part of the monthly "Real to Reel" series, which artfully pairs the live with the celluloid.) 4/11 at 11 and 2. **WALTER READE THEATER**, Lincoln Center (875-5370). Individual tickets are $10, $6 for kids under 17.

Merry Go Round—The Ringling Bros. and Barnum & Bailey Circus incorporates 200 two- and four-legged mammals in the "World's Only Living Carousel." A La Guardia High School graduate of not so long ago, 23-year old ringleader John Lee Iverson is a local lad to make us all proud. Arrive an hour early for a chance to fool around in the sawdust with the clowns. This is the final week the circus is in the New York area; performances are through 4/11, **MADISON SQUARE GARDEN** (307-7171 or www.ringling.com). Tickets are $10.50 to $42.50. ●

Audiovisuals—Sign up in advance for one- and two-session video-making workshops given at **SONY WONDER TECHNOLOGY LAB** from mid-April through the end of June. Kids make short personal videos in several different types of workshops—including one format where they are paired with an adult family member. Call 833-8100 for a complete schedule for children in the first through the twelfth grade. Reservations are required; admission to the lab is always free of charge, though workshop costs range from $8 to $50. 550 Madison Ave., at 56th St.

Blood and Guts—Pick a scab, compare heartbeats, and squirt digestive juices at the food, all at "Body Odyssey," an informative new exhibit that affords visitors a chance to romp through their innards. 212 W. 83rd St. (721-1234). Admission is $5; $2.50 for seniors.

Ain't Nothing but the Blues—Crossroads Theatre Company chronicles how the blues moved from humble origins to worldwide influence by taking audiences on a journey leading from folk songs—with washboard accompaniment—on to slick renditions of megahits like "You Put a Spell on Me." Through 4/11. **NEW VICTORY THEATER**, 209 W. 42nd St. (239-6200); $10. ●

Strung Along—**THE LITTLE ORCHESTRA SOCIETY** concert *The Cat and the Fiddles* takes preschool kids kids to the "House of Strings" to hear "The Waltzing Cat" and "Plink Plank Plunk," as well as especially string-y selections from compositions by Bach and Vivaldi. 4/10 at 10:30, noon, 2, and 3:30. 4/11 at 12:30 and 2. Florence Gould Hall, Alliance Française, 55 East 59th St. (971-9500). Individual tickets are $32.●

Demonstration Chemical Engineer

You can be sure nobody on the subway so much as glanced up from their newspapers when a kinder, gentler foam-rubber sealant began making the pinch between closing doors less damaging to paperback books two years ago. But when one of the New York City transit engineers who developed the sealant mixes similar ingredients—until they froth into a rapidly expanding bounceable blob—in front of a bunch of kids, "everybody just starts screaming." That's according to Vincent Vollono, whose *Not-So-Weird Science Lab* (performed under his stage name, "Vinny Voltage," at the New York Transit Museum during school break this week) is essentially the same for audiences in preschool on up to twelfth grade—except that older audiences are given more insight into how the gee-whiz effects relate to the inner workings of the New York City transit system. Vollono, a former high-school science teacher, adheres to strict safety rules, getting youngsters to help him police a six-foot line between themselves and what he does on a makeshift stage—and being deliberately vague about the names of the chemicals used. As though scientific evidence might at some later point be required to prove that making the trains run on time can be entertaining as well as good for you, Vollono has used a self-timer to snap hundreds of audiences captured in moments of visible awe (see photo). When everyone has let out their gasps, Vollono likes to begin his explanations of what just transpired with one of many pet phrases: "Magic is wow, but science is why. . . ." April 6 through April 9, at 11, 12, 1, and 2; see "Children's Events" for further details. **BARBARA ENSOR**

Photograph courtesy of New York Transit Museum.

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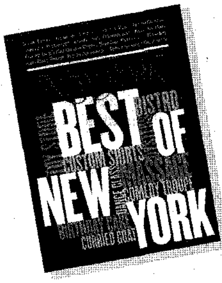

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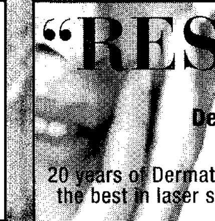

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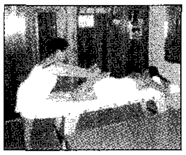

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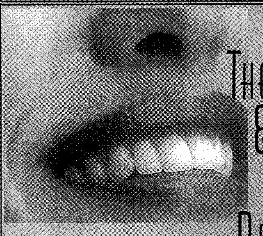

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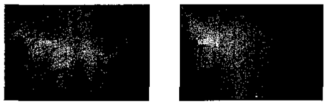

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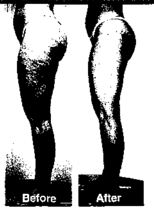

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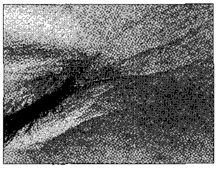

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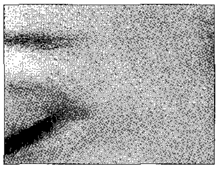

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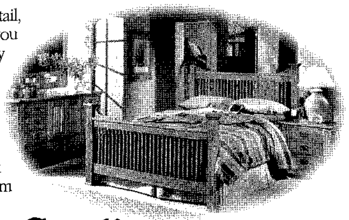

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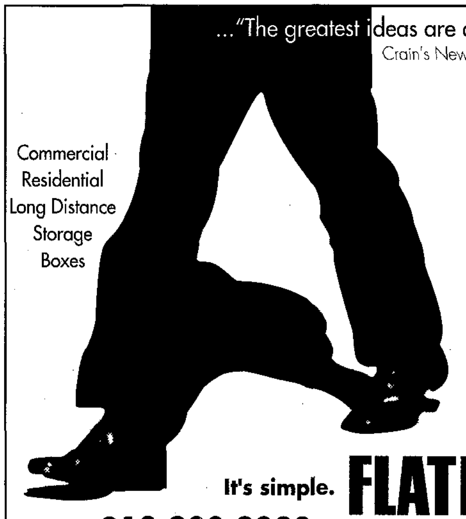
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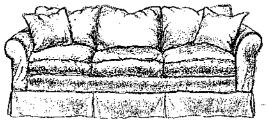

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Jersey Girl—(Monmouth County), young 51, thrives on jade skies and salt-spray walks. Bright-eyed and wise. Can coquette or ponder. Spiritual; exuberant. Loves critters and vibrant discourse. Fit and curvy. Professional; well-educated. Seeks fine fellow, 40s-early 50s; healthy nonsmoker, intelligent and moral. Blessed with humor and kindness. Self-sufficient, with one-world sensibility. Photo please. 7850 ✉☎

Very Attractive Japanese Woman—30s, business owner, intelligent, mature, pretty, slim, down-to-earth - loves fine dining/wine, world travel, art, fashion. Seeks special man who has similar qualities and sensibilities. Note/photo. 7890 ✉

Give Yourself A Gift—Lovely, perky psychotherapist, big green eyes, 39, 5'7", shapely. I inspire warmth and laughter and wish to share my life's journey with a marriage-minded male. 7845 ✉ ☎

Are You A Balanced Female—25-34 years old, who is beautiful, optimistic, spiritual, passionate and in great shape? I am a "30-something-like", post-grad Christian male, with similar romantic qualities, who believes in love, health, fun, abundance and creating one's destiny. Note/photo. 7822 ✉

You Can't Sink A Rainbow—Extremely successful yet sweet, unabashedly feminine and lovable. Elegant, pretty, 51 (looks way younger) and flattered that men say I still have a body to die for (Coroner Report furnished upon request). But what's inside is so much more important: happy, loyal, sexy, warm, funny and tons of integrity. Looking for a sophisticated, well-tailored, refined, dependable yet undeniably dynamic man with a killer smile and marshmallow heart who values honesty and has a wit quick enough to give me serious competition. Photo, please. 7862 ✉

Divorced Male Doctor, 58—Seeks a special woman to enjoy health, happiness and sunsets together. Photo/note. 7512✉☎

Beautiful, Green-Eyed Brunette—34, 5'6", slender, Ivy-educated, Manhattan resident. Very sweet with a warm smile and an easy laugh. You're a never-married Jewish male, 5'10" plus, 30-40. E-mail SusanNYM@aol.com. or 7787 ✉ ☎

Don't Settle—I'm handsome (really) 42, green eyes, 5'11", wavy hair, 170 lbs. A kind, warm, compassionate, romantic, artistic, successful man who's ready to to become a "we". Some of my interests include MOMA, Miles, Knicks, dining, travel, the arts and fashion. You are 25-35, model-slim, take great pride in your appearance, and not afraid to admit you're a cut above. You are strong-willed, sensitive, sensual, romantic, with uncompromising values, grace, class and wit. Photo/note, please. 7694 ✉ ☎

Sensational Woman—51, *smart, savvy* and down-to-earth. Passionate about travel, movies, Central Park, horses and the Rolling Stones. Seeks kind man, late 40s-50s, with a big heart, to share all of life's absurdities. Sense of humor a big plus. Photo/note. 7828 ✉ ☎

Entrepreneur, MBA, Private Pilot—Sincere, handsome white male, 6'1", 40, athletic, fit, financially and emotionally secure, communicative, fun, nice guy of Italian descent, who enjoys bicycling, sailing and much more, seeks female counterpart for permanent relationship. Looking for someone 25-35, who is intelligent, down-to-earth with a good sense of humor, family-oriented, attractive, slim, and lives with passion yet enjoys the simple things. Please reply, so the next time we purchase New York Magazine, it will be for the articles! 7871 ✉ ☎

A Rare Find—An elegant, pretty and sexy redhead desires a tall, 60 plus, energetic, successful and smart gentleman with a great sense of humor for a fun relationship. 7857 ✉

Honest, Sincere—Divorced Jewish male (NJ), attorney, 50, 5'10", handsome, nonsmoker, caring and considerate. Enjoy theater, movies, concerts, travel, volunteer activities. In search of nice, pretty, compatible woman (35-45). Photo/note. 7863✉☎

Adventurous, Green-Eyed Redhead—Very pretty, down-to-earth, athletic Jewish female attorney, 25, seeking carefree Jewish professional male, 25-32, to share love of all professional sports (yes, even hockey), world travel, good music (Clapton a plus), skiing, golfing and theater. I'm a fun-loving, laid back but sophisticated woman, who loves to laugh. If you want to share a round of golf and more, send note/photo. 7804 ✉ ☎

Not What You Might Expect—Single Jewish man, boyish 40, smart, romantic and literary, seeks a spirited intellectual woman, non-waif, potentially interested in marriage and family. I work in technology (but would rather discuss Nabokov), live conventionally (but love the offbeat or obscure), and tend to overuse parentheses (but I'm trying to quit!). Photo appreciated (not a must). 7875 ✉☎

Caring, Handsome, Cerebral Surgeon—Communicative, generous, really nice guy, affectionate, 5'10", muscular, 43, funny, into travel, fun, culture, seeks sweet, bright woman, under 37, for an incredible life. Phone, photo a must. 7902 ✉ ☎

Bright, Successful, Spontaneous—Entrepreneur, 32, 5'7", Jewish, lives Manhattan, heavy but athletic, financially secure. I have built a successful Internet business, and now it is time to build a successful long-term relationship with a young Jewish woman, 25-36 years old, who enjoys the finer things in life including spontaneous weekends away, dining out and having a good time. Photo, personal note, please. 7855 ✉ ☎

Forever Valentine Sought—By a dynamic, prominent, handsome surgeon. Communicative, warm, old-fashioned romantic, 5'10", muscular, 43. Passion for life, travel. Seeks bright, sincere, sweet woman under 37 for story-book romance/life. Phone/photo necessary. 7776 ✉ ☎

Asian Female Wanted—White male, handsome, educated, successful, refined and cultured, 42, 6', 175, seeks attractive, intelligent, warm Asian female, 23-35, who enjoys travel, dining, weekends away and culture. 7846 ✉ ☎

Fun NJ Male—Jewish, divorced, lawyer, 52, 5'7", fit, cute nonsmoker. Likes: spur-of-the-moment fun, movies (Casablanca, film noir, offbeat), idea of cross-country driving without set itinerary, beaches (Caribbean, Hamptons, LBI), street fairs, shopping in the Village/Soho, dance/techno music, my kids (24 and 22), jeans on weekends, New York Times, Rolling Stone, New Republic. Seeking cute, warm, bright Jewish woman, NJ (preferred) or NY, 40-53, who is intrigued, I hope, by at least some/most of the above. Photo/phone, please. 7881 ✉

The Bridge Across Forever—White male, 51. Retired professional, Manhattan resident. Adventurous, handsome, physically fit runner. Offering safe, secure, loving relationship, sans children, to intelligent woman, comfortable at home, in Paris and on The Mara. Letter/photos. 7893 ✉

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STRICTLY PERSONALS
New York Magazine, Box # ______
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Help!—My family (keeps) nagging me. You'll make them happy if you're Jewish male - you'll make me happy if you're witty, charming, physically fit (37-45). I'm 37 (from Bay Terrace), attractive, petite, 5'2", eyes not blue, magazine editor, with a bevy of interests (tennis, sailing, skiing are a few), and I can cook too! Your family will approve. Photo/note. 7834✉

Fun-Loving, Worldly, Young 50—Handsome, kind, successful NY professional seeks delicious, head-turning, radiant, blond, blue-eyed lady with rock 'n' roll soul, for fun, laughs and intimate friendship. Note/photo a must. 7838 ✉

Handsome Executive—39, 6', 175 lbs, hazel eyes/brown hair, managing director, healthy, wealthy, wise, athletic (scuba, golf, tennis, skiing, sailing, running, biking), balanced and sincere. He seeks one 28-32-year-old woman who is very smart, attractive, athletic and genuine. She is sophisticated and worldly yet down-to-earth, fun, warm, happy, trusting, trustworthy and loves NYC, dogs, travel and working/playing hard. She is a great catch, and has it all except the one guy to share it with. Do you know her? The effort of a thoughtful letter with photo gets an immediate reply. 7825 ✉ ☎

Nice-Looking Man—Professional, warm, youthful, trim, 5'10", 57 - seeks a down-to-earth, stimulating, slender woman for friendship and romance. I love the arts, music, films, travel...or just a good conversation. Photo, please. 7867 ✉☎

Single (Manhattan) Mother—Seeks a multifaceted man (38-50). I'm intelligent, insightful, sophisticated and fun-to-be with. In terms of my looks, I am 5'5", slender, with an athletic physique and a fashionable, elegant style, comfortable in both casual and formal surroundings. I am an evolved person with many interests, including: the arts, psychology, travel, working out and spending time with friends and family. 7880 ✉ ☎

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Strictly Personals is a weekly feature. **Cost is $37.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 212-779-7500, fax 212-779-2449 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, 11th Floor, New York, NY 10016. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

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Hugs Teddy—Unique, vibrant redhead, warm, pretty, slim Jewish gal, blue eyes, 56, seeks teddy substitute, 60ish, for adventure, fun and romance. 7885 ☒☎

Sharp White Female—35, seeks great man. Photo/bio important. 7790 ☒ ☎

Arts/Wilderness—Attractive, fit, 5'11", self-aware guy, seeks 35-40, Jewish female to share life's journey. 7768 ☒ ☎

Honest, Laid-Back Teacher, 46—White Jewish male who loves kids, movies, golf, sports, working out, looking for a serious relationship with a single white female, 35-45. Send note. 7886 ☒

Single, White Jewish Male, Gemini—40ish, nonsmoker, creative, BFA, sensitive, funny, honest, antiques, movies, CD 101.9, pizza, seeks magic in a single, white Jewish female, nonsmoker. Photo. 7851 ☒☎

Handsome, Slim, Caring, Successful—Fit male, 5'8", divorced, with diverse athletic and intellectual interests, seeks pretty, slender, loving, available woman, early 40s. Tell me about yourself and please include a photo. 7812 ☒ ☎

LI North Shore Professional—6', light hair, light eyes, 40s, athletic, enjoys travel, dining out, fireplace evenings, and love life. Looking for happy, professional, sincere woman, at least 5'3", slender, who wants to enjoy life. Note/photo. 7713 ☒ ☎

Active, Accomplished, Athletic—Widower, early 60s, tall, trim and funny, seeks bright, upbeat, slim and attractive non-smoking Jewish lady, under 60, who is ready for a long term relationship. Please send note and photo. 7789 ☒ ☎

We Are Ready—I am a pretty, warm, bright, happy, accomplished Jewish professional, 5'7", fit, very youthful 52, loving, full of joie-de-vivre, spirited, worldly yet soft, sensitive, spiritual and into traditional Jewish values. You are an accomplished, fine-valued mensch, ready to meet your soul mate. 7852 ☒ ☎

Great Catch—Beautiful, blond woman of substance seeking man of substance for "happily ever after". Sincere, slender and sexy lady, accomplished professional, MBA/CPA, young 40ish, independent yet traditional, with home in northern NJ. Searching for best friend to share life, travel, keeping fit and family. Seeking an emotionally and financially secure man, kind, attractive, successful, MBA/MD/JD, Catholic/Wasp, under 45. Special fondness for men who like to dance and those with a sense of humor. No smoking/drugs/games. Note/photo a must. Will reciprocate. 7806 ☒ ☎

Good-Looking, Hearted And Humorous—31, 6', secure, athletic and creatively funny male seeks nonreligious, petite Asian female with warm heart and sexy appearance, who wants to laugh and enjoy life. Note/photo/phone. 7796 ☒ ☎

Widower Dad Wanted—Attractive, young 45, upscale Jewish woman, divorced, no kids, (914), great personality, seeks devoted, smart, handsome, successful best friend. Must be 5'9" (at least) and no older than 53. Photo/note/phone. FABGAL4@aol.com 7820 ☒ ☎

Gay Jewish Woman—Sincere, sensitive, attractive, physically fit, emotionally sound, 40. Enjoys animals, movies, Broadway, Fire Island and travel. Seeks smart, attractive, nonsmoking, NYC Jewish woman, 35-45, with similar interests, for whatever comes our way. Photo. 7819☒☎

English Import—Very attractive blond female, slim, smart, sexy, charming and affectionate, 5'6", late 40s, loves music, movies, travel, the Times, and life in general. Seeks tall, successful, loving man to share and enjoy life, laughter and the pursuit of happiness. 7873 ☒ ☎

Attractive—Warm, bright female, 47, seeks quality man. POB 945, NYC 10185

Warm, Sincere, Affectionate—Jewish, Ivy-educated professional seeks woman, 26-38, who is beautiful on the inside as well as out. My interests include travel, music, movies, tennis, theater and art. Note with photo, please. 7839 ☒ ☎

Idealistic But Eminently Earthbound—Man, 48, 5'10", trim, attractive, clean-cut, sagacious, optimistic, refined but unpretentious, liberal political commitments, more traditional social leanings, lethal wit, seeks woman for mutual inspiration/marriage/family. Substantial note appreciated. 7727 ☒ ☎

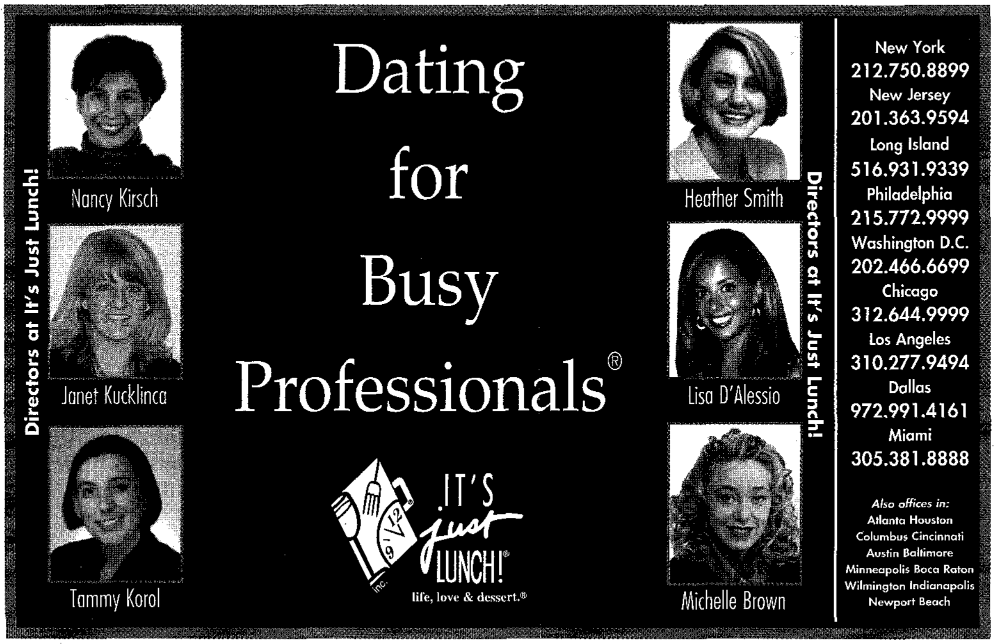
Fun And Witty Female—40, 5'5", slim, pretty, outdoorsy, adventurous, seeking good hearted, cerebral, stable man for life partner/family. 7729 ☒ ☎

Can You keep Up With Me?—Bright, funny, established woman seeking same in gentleman, 60-72. Let's see the world. Note/photo, please. 7781 ☒ ☎

Three-Piece Suits And Faded Jeans—This handsome, fit, divorced executive in his 40s is as comfortable in either attire. Avid movie-goer, music lover and tennis player. Seeks intelligent, attractive, sensuous woman, 30-45, who is as comfortable at the Ritz as she is camping under the stars. Must be emotionally and physically fit. Note/photo/phone, please. 7854 ☒

Tall, Handsome Stock Broker—30, looking for model/actress type, 24-31, without the attitude. 7833 ☒ ☎

Sexy Lingere And Doc Martins...—Wanted: genuine Jewish guy, 48-55 with lots of time for us. Note/photo. 7748☒☎



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Handsome MD—Jewish, 53, successful, kind, loyal, athletic. Seeking attractive, kind, slender female MD/JD/MBA, 25-45. md1945@pol.net Photo/bio. 7848 ✉☎

Sassy, Sexy And Some Kind Of Fun—Pretty, curvaceous 39-year-old who is Jewish, artistic, vivacious, seeking one consummate gentleman who is Jewish, comfortable in his own skin, still believes in love and ready for the real deal. 7849 ✉☎

Life Begins With That First Step—Jewish man, 41, 6'3", nonsmoker, seeks Jewish woman, 32-40, nonsmoker for relationship. Photo/note, appreciated.7784 ✉ ☎

Attractive Female—Seeks tall Christian male, 45-56, for relationship. 7858 ✉ ☎

Tall, Attractive, Athletic Blond—39-year-old Christian woman seeks handsome, witty, financially secure man who enjoys the tranquility of the country/shore *as well as the excitement and culture of the* city. I am 5'10", 145 lbs and in excellent physical shape. Some of my interests include skiing, tennis, theater and travel. Photo a must. Note/phone. 7821 ✉☎

Seeking Upper-Echelon NYC Man—Very pretty blond, blue eyes, cultured, quick wit, slim, fit, 5'9", 38. 7900✉☎

Analyze This!—39-year-old, 6', 180 lbs, good-looking, single Jewish male physician, with sense of humor, wonder and personal honor, wants to shower affection on a sexy female, 25-33, whose humane impulse, madcap sense of humor and intellect are as evocative as her physical appeal. Note/phone, recent photo. 7869 ✉

Ready For Real—Pretty, passionate, nonreligious Jewish child psychologist, 38, looking for an intelligent, down-to-earth, genuine man who sings in the car, laughs out loud at a joke, cares about people and ideas, and is also ready for real. 7868 ✉☎

Classy Man—Professional Hispanic man, 30 plus, fit, seeks attractive, romantic lady with class, for meaningful relationship. Photo a must. 7827 ✉

LA/Central Park South Model—Attorney/investor, stunning, glamorous, chic, slim, long blond hair, great legs, killer smile, dazzling wit. Loves arts, restaurants, travel, theater, film, cabarets, horses, Europe. Seeks tall, lean, handsome, clean-shaven, patrician, highly successful, generous, monogamous jet-set gentleman, 40-60. 7870 ✉ ☎

Seeking Mr. Right"stein"—I'm a striking, green-eyed, single Jewish female exec, slender, vibrant, late 30s, fun, intelligent. You're 37-49, sincere, accomplished, educated professional, with integrity, who believes the best is yet to be. 7897 ✉☎

If You Are—An honest, tall, smart, attractive, intuitive female - psychologist, architect or scientist, etc., please apply. I am a 47, widowed, athletic gentleman who knew love with no boundaries. I want that again. E-mail: dearmark@aol.com. Note/photo, please. 7879 ✉ ☎

Standout, Winsome, Lovely—Attorney: science and arts groupie, enjoys gardens, orchids, whimsey, seeks synergism with cerebral, gregarious, witty, young, Renaissance, 50s and under man. Note/photo. 7711 ✉ ☎

Last Chance—Only the best need reply! This charming strawberry blond seeks true gentleman, 47 plus, intelligent, attractive, enjoys the arts and very financially secure! Note/photo/phone. 7891 ✉

Cultured, Good-Looking Man—Seeks slim, charming lady, about 45, to share city and country delights. 7853 ✉☎

Calling For You—Sexy, vivacious, warm, fun-loving female, successful too, seeks warm, fuzzy, funny, good-hearted soul mate (55-65). 7723 ✉ ☎

Dance With Me?—Dental professional, inventor/businessman, financially comfortable, 6'2", very fit (divorced). Seeking lifetime mate who is intellectually multidimensional, curious, happy with her work, competent with a clear sense of self, compassionate and supportive. I am an attractive Caucasian with good character, kind, health oriented, a fitness enthusiast... And you? Passionate hobbies include art, ballroom dancing, travel. I'd love to share all the above. Please write with note and photo. 7847 ✉ ☎

Beautiful, Smart, Sexy—Businesswoman seeks an active, intelligent man, 48-60, with a multitude of interests, especially hiking and fitness, dogs, movies and a general spontaneity about life. Photo/note. 7837 ✉ ☎

European-American Professional—Young-looking 45, pretty, warm and kind, single mother of young child, who loves music, art, nature, travel, books, winter sports, seeks warm, playful, cultured and generous man with beautiful face and warm eyes, for friendship, fun and more. Letter/photo. 7859 ✉ ☎

Young Senior—Retired, now teaching college, seeks attractive woman, 55-65. I'm bright, honest, warm, funny, modest. Interests: frequent travel, Philharmonic subscriber, reading, movies, etc., golfer. Nonsmoker, financially secure. 7860✉☎

42-Year-Old Physician/Entrepreneur—Seeks single white female who would like to start a family - with the following qualities: trustworthy, loyal, helpful, friendly, courteous, kind, cheerful, thrifty, brave, clean, reverent, hard-working, affectionate, enjoys romance. I am lean, muscular and people have described me as a handsome man. I have a character like the roles Harrison Ford plays. 7737 ✉ ☎

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Gay Man—39, 5'8", handsome, fit, successful professional, passionate green-eyed musician, seeks kind, intelligent partner (35-45) who can smile with his eyes and likes good conversation. Note/photo/phone. 7842 ✉ ☎

Catherine Deneuve—Early 50s, still looks great and so do I! Green eyes, auburn hair, 5'5", shapely, elegant, warm-hearted with a great smile. Looking for an admirable and professional Manhattan man who enjoys museums, foreign films and Central Park. Note/photo. 7716 ✉☎

Cute, Petite Female—31, Jewish, investment executive, lives in Bergen County, loves the city, likes to go out or stay home, play tennis or read - seeks love of my life. Call and be pleasantly surprised. Note/photo/phone. 7753 ✉ ☎

All Parts Working—Early 60s, pretty, slender, warm and funny. Ready to make the second half the best. 7829 ✉

Live, Love, Laugh—Jewish Prince Charming seeks his Cinderella to share all that life and NYC has to offer. 7709 ✉ ☎

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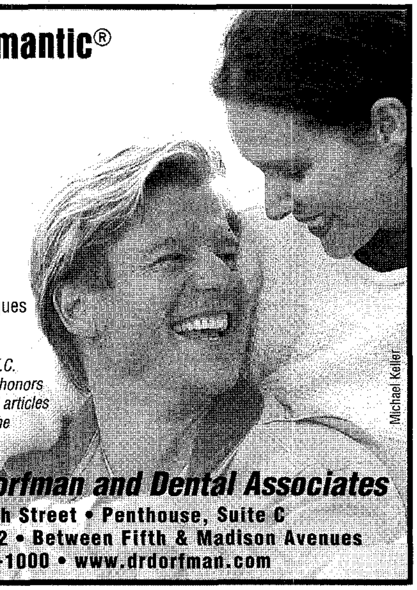

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Down-To-Earth West Side Woman—With a country heart. Attractive, slender and fit, compassionate and contemplative, single Jewish (nonreligious) professional, 41, who loves humor, dogs, snowfall, good food, red wine, close friends and autumn leaves, seeks complementary male counterpart - professional, 38-52, with a good soul and an open heart. Note. 7841 ✉

Attractive, Slim, Tall—Jewish professional female. Enjoys the arts, walking and traveling. Seeks male counterpart, 45-60. 7856 ✉ ☎

Something About Ann Marie—Christian babe, 37, loves job, gym, food, wine, theater, beach and quiet time. Seeks like-minded partner. 7840 ✉ ☎

Nature Lover—Slim, strong, attractive professional seeks hardy man, 55-65, to share the simple things, like a walk in the woods, movies, laughter, feeling. 7702 ✉ ☎

Seeking Professional Male—Caucasian, late 30s; secure, sensitive, disease/drug free for professional, Jamaican female. Photo. Serious replies only. 7792 ✉ ☎

Life Is Beautiful—When shared in mind, body and spirit. If you are a gentle, generous, sensitive, sensual man seeking your soul mate, this warm and compassionate woman with timeless beauty has been patiently waiting to emerge from her cocoon, reveal her magic and mystery and fill your life with joy! 7895 ✉☎

Warm, Loving, Elegant Woman—(No long legs, not blond!), seeks optimistic, compassionate, refined gentleman, 55 up, financially secure, for companionship, fun...and who knows? World-class sense of humor and love of music a plus. 7814✉

European Woman—(Or Europe-oriented American woman) sought by attorney, 43, who believes that NYC teaches you how to be a success but Paris teaches you why to be one. Photo appreciated. 7832✉☎

I Have Everything But You—An attractive Jewish male, 59-69, who is comfortable with his life and himself. I am an attractive, divorced, Jewish professional female who likes to travel; theater, fine dining and intelligent conversation. Photo, please. 7808 ✉☎

Real Life and Romance

Our client confesses that she is too romantic. This striking and vibrant 40 year old redhead is a best-selling author and dedicated mother who values family, loyalty, intelligence kindness and integrity. Intense and passionate, strong yet spiritual, she adheres to an extreme workout regime, collects fine red wines, loves travel and history. She is as glamorous in jeans as in Black Tie. If you are dynamic, self-assured and committed to your world, this very unique woman may bring a storybook ending

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Let's Run Around—The park! Pretty, petite, runner, writer, Jewish female, 38, seeks professional, handsome, funny guy, 34-42, for laughs, plus. Photo. 7783 ✉ ☎

Eric Stoltz Looks—Make this romantic, single Jewish male, nonreligious, who is tall, slim, with classic good looks, boyish charm, artistic soul, young 40, self-made man...a keeper. You are an attractive, slim female, 20s-30s, looking for love and affection and much, much more. You supply the fire and I'll bring the wood. Note/photo. Open-minded. 7815 ✉ ☎

Down-To-Earth, Fun, Fit—40, single mom, (914), witty, pretty, seeks good-looking, good-natured, adventuresome man, late 30s-40s, suburbs or city. 7884✉

Full Bouquet, Hint Of Sage—Sparkling white, very fine finish. Classic reserve, spicy, dry. Single white female seeks deep, elegant single white Burgundy, 31-42, strong character; long stemmed (5'10" plus), to savor the best years. 7712 ✉ ☎

Successful Executive—And college professor, seeks smart, pretty, sensitive lady, 33-40, slim, not too tall. Phone/note/photo, please. 7826 ✉

Lithe And Lovely—Vibrant and slender, mid 40s, sculptor, yoga, seeks willowy man, 45-50s, who's playful and offbeat, for heartfelt adventures. 7809 ✉☎

Foxy, Elegant Lady—Curvaceous and cultured, seeks a 66-plus gentleman, charming, attractive and financially secure, to become her one-and-only. 7807 ✉☎

Beauty, Brains—Witty and fit, 42-year-old, high-cheekboned, svelte professional looking for handsome, muscular man with a big heart, smarts and a sense of humor. Handwritten note, recent photo and phone. 7887 ✉

Professional Male—45, financially independent, Christian, believes in understated elegance and strength of character. Seeks an equally independent female (prefer 30s) who's easy to please yet complex, with no children, for friendship, marriage and possibly children. Letter preferred. 7717 ✉ ☎

Pretty, Shapely, Professional Female—Loves to laugh, share, explore city/country, romantic dinners, dancing, travel, film, music, museums, beaches, billiards, baseball and life, seeks happy, passionate, active, evolved soul mate (38-55), for fun/committed/loving relationship. 7811 ✉ ☎

Handsome, Tall, Bright, Full Of Life—In my 40s, professional guy loves to have fun, enjoys life, wine and women. If the right one is out there and you are 25-35, I'm waiting. Photo and phone. 7782 ✉ ☎

Sybaritic, Petite, Creative, Spiritual—Woman, 42, loves dancing and life. Seeks confidant partner, 45ish, for life's adventures. 7757 ✉ ☎

Pretty Psychologist—Fascinating, slim, generally attractive woman, 5'7", loves Mozart, Monet and Vail. Seeks warm, successful, smart man, 48-62, for smiles, romance, long-term relationship. 7823 ✉

Blond TV Reporter—Cross between Michelle Pfeiffer and Claire Danes. Athletic, smart, funny. Seeks smart, funny man, 38-45. Photo and note. 7889 ✉

NY Film And Commercial Director—36, financially well-off, seeks slim, intelligent beauty, 22-28. 7843 ✉ ☎

Let's Be A Couple...Forever—41-year-old Catholic physician, hoping to meet a sincere and honest female, 35-45, for dating and marriage. 7786 ✉ ☎

Me: Mae West Body— Dark curly hair, bright brown, soulful eyes, Jewish, petite, 34, cuddly and sweet. You: sane, kind, 35 to 55. For: happily ever after. 7773 ✉ ☎

Tall, Slender, Sexy—Vital, verbal, active and attractive female seeks white male, 60-65. 7896 ✉ ☎

NY Treasure—31, 6'2", surgeon, head-turning gorgeous, great family, who loves life and seeks intelligent, beautiful, politically liberal, socially conscious woman. 7803✉☎

Wanna Cuddle—With a feminine, sexy lady who has beauty, brains and breeding? Has homes in NYC and Boca, FL. Seeking an educated, warm Jewish gentleman, 55-68, who is emotionally responsive, financially secure and fun. Let's share the 21st century. 7865 ✉ ☎

Very Successful Physician—Handsome, masculine, articulate, ballroom dancer, 45, would like to meet lovely woman, also interested in Judaism, for friendship leading to marriage. 7791 ✉ ☎

Great Body And Mind—Pianist, male, seeks female under 40. I'm athletic and love writing, karate, the outdoors and laughing. Note/photo/phone. 7872 ✉ ☎

Cute, Single Jewish Female—44, 5'9", blond, fit, great personality, MD, seeks single divorced man with children to share happiness with me and my son. 7898 ✉☎

Soulful Hippie PhD—42, seeks slim sexy tattooed type womanchild. 7798✉☎

Asian Beauty—Successful, 5'6", fit, 42, looks 32. You: marriage-minded gent, in great shape physically, intellectually, financially, emotionally, mentally. Recent photo/note. 7830 ✉

Warm, Witty, Handsome—Articulate, trim Jewish man seeks caring, bright, striking match, 53-63. Photo. 7818 ✉☎

Physically Fit, Athletic male—34, MA degree, Yankee fan, seeks bright, petite, slim, single white female. 7836 ✉ ☎

Lovely Lady—Pretty, fit, satisfying career, diverse interests, 40s, looking for love, laughter and life adventures for the long haul, with similarly smart, spunky, successful, socially aware, sweet soul mate, 40s-early 50s, who has good looks/heart and interest in a family. Photo. 7883 ✉☎

Scuba Girl Seeks Scuba Guy—Attractive college professor, 42, PhD, avid diver; likes swimming, running, hiking, classical music, theater, travel. Seeks sincere, fit, educated professional man, nonsmoker, 38-52, for long-term relationship. 7618✉☎

Love's Labour Lost?—Labor relations consultant/arbitrator/mediator seeks a sincere companion - not a labour of love! White male, 40, 5'10 1/2", 165 lbs, very fit, trim and handsome, would enjoy meeting younger, stunning and vivacious enchantress. Cultural/athletic hobbies. If the above connects with your needs, the conflict of aloneness may be resolved! 7876✉☎

Single Successful Man(hattanite)—39, 5'10", athletic, seeks smart, funny, attractive partner in crime, soul mate, possible more. Relationship skills a must. Let's find out whether we are compatible! Phto, please. 7877 ✉ ☎

Attractive, Sensuous, Accomplished—Multi-faceted professional, 48, seeks conscious, open, feeling/thinking man who is into the arts, outdoors and evolving friendship/intimacy. 7734 ✉ ☎

Single White Female—50, NJ, attractive gal looking to meet a great guy. Varied interests. Sense of humor a plus. 7718 ✉ ☎

Witty, Warm, Accomplished Gentleman—Handsomely 53, seeks sweet, kind, passionate, cultured lady, 37-45. 7750 ✉☎

Someone Special—Is seeking a warm, sincere, caring, gracious, honest, intelligent, accomplished, elegant but yet casual man, 49-58. I'm a Jewish professional female, 49, 5'4", 125 lbs, of similar qualities. 212/914/203. 7700 ✉ ☎

Blond, Blue-Eyed, Curvy—Wholesome woman, 5'7", 27, nursing student, seeks white male, 28 plus, 6' plus. Photo. 7911✉☎

Under Par—Very pretty Jewish female, 30, Waspy looks, tall, thin, athletic, fun, grad degree, seeks refined, tall (5'11" plus) MBA type, 29-37, who enjoys golf, adventure, M&Ms more than tofu, and would never admit he's answered an ad. Note/photo. 7835 ✉

Fall—For a single white male, 41, professional, fit, funny and flexible, nonsmoker. Seeks same in a mature, attractive woman, big on playing in NYC, openness and laughter. 7844 ✉

Wannabe Dad—Stable, financially secure, trim, healthy, nonreligious Jewish man - loves kids, never married. Seeks to co-parent with emotionally mature woman who wants to be a single mom. 7706 ✉ ☎

Attractive NJ Woman—Intelligent with social conscience, Jewish, seeks gentle, 50-plus man, friend/lover, to share outdoors, arts, learning, laughter, life. 7899 ✉☎

Seeking Male Counterpart, 45-60—I am an attractive woman with homes in NYC and East Hampton, whose sound qualities include wit, sincerity and consideration. My interests are in friends, family, fun, beaches, movies, arts, reading, fine food and wine. Photo/note. 7831 ✉☎

Recent Westchester Arrival To NYC—This sophisticated gent seeks cultured lady for laughter, adventure, friendship and love. He is a man of substance and integrity, world-traveled, interested in the arts, athletic; multilingual, inventive, spontaneous, fun-loving, and seeks a long-term relationship. She is 40ish, sportive and fit, has traditional values, enjoys cooking in as much as going out, and wants to love again. Photo. 7882 ✉

Gay White Female—36, 5'5", slender, health-conscious, passionate, simple values, professional, expressive, direct, down-to-earth, intelligent, seeks same - gay white female for possible mutual, empowering, spiritual relationship. No smoke. Manhattan a plus. 7824 ✉ ☎

Ukrainian, Intelligent And Beautiful—37, 5'8", blond/green, slim, warm, caring, great listener with diverse interests, seeks kind, high quality, successful man, 40s, for lasting relationship. Phone/photo. 7701✉☎

Timing Is Everything!—If you are a 55-plus, tall, fit, handsome, affluent gentleman ready to adore, spoil and fall in love with a petite, slim, pretty, accomplished, unique woman - send photo. 7866 ✉ ☎

Downtown Girl/Uptown Charm—Long and lean, 5'10", 38. Loves city/country life. Seeks tall, physically, mentally and financially fit, nonsmoking professional man, 35-50, for the road leading toward forever. 7878 ✉ ☎

A Real Mensch—43, physician, 5'10", honest, sensitive, witty, athletic, financially and emotionally very secure, with the time and energy to commit to an intelligent, attractive woman who shares my desire for marriage, children and a lifetime of sharing. My interests include skiing, tennis, travel and flying. Perhaps we will enjoy these together; maybe you will introduce me to some new things. Phone and photo preferred. 7728 ✉ ☎

Are You Ready—For your last blind date! Beautiful, bright 38-year-old woman, still looking for ultimate man: intelligent, successful, attractive, great sense of humor. Note/photo. 7888 ✉ ☎

Handsome, Fit, Kind—Mature businessman seeking an attractive, fun-loving woman to share some of life's pleasures and then some. Phone/photo. 7719 ✉ ☎

If You Don't Take A Chance...—You don't stand a chance. Brainy, sincere, elegant, very attractive (40, 5'7"), very athletic (avid skier, tennis player, runner), well-traveled, cultured Jewish professional seeks very intelligent, optimistic, tactful, cosmopolitan, successful gentleman. Honesty, sincerity, kindness and sense of humor are important. 7775 ✉ ☎

Mensch Seeking Menschette—39, handsome professional, 5'10", seeks Jewish woman, 30-38. Note/photo. 7874 ✉ ☎

Compassionate Warmhearted—Cute male, 32, seeks sexy female. 7738 ✉ ☎

Dreams Can Come True—Once upon a time there was an elegant woman with exquisite taste, who was having a hard time finding her soul mate. This is one way. Let's see! I am a sincere, sensitive, fun-loving female who's intelligent and enthusiastic. Slim yet curvy, honest with eclectic interests. Romantic, love to laugh, ready to share a true love story with the right nonsmoking male, 35-49. Photo/phone/note. 7901 ✉ ☎

Heart Of Gold—Pretty, smart, sincere - seeks same in attractive, professional, romantic Jewish man, 49-59. 7810 ✉☎

Slim, Attractive White Female—35, 5'6", 120 lbs, account executive seeks tall, fit, caring, professional male, 35-42. Give this a shot. 7699 ✉ ☎

If You Disliked Your Wife—But really liked marriage, this warm attractive, passionate, successful, well-educated, divorced, upper east side Jewish woman would like to make you happy. You should be 50-60, successful, high-energy, cultured, well-mannered, talkative and funny. Physical beauty is secondary to capacity to love and integrity. 7892✉☎

Savvy, Sensual, Exuberant,—And beautiful television executive/creative woman with abundant hair, joie de vivre, seeks Jewish mensch, 35-50, who is confident, down-to-earth, intelligent, passionate and a mite unconventional - for good times in Manhattan, Bridgehampton and Tuscany. Photo optional, nice letter a must. 7724 ✉ ☎

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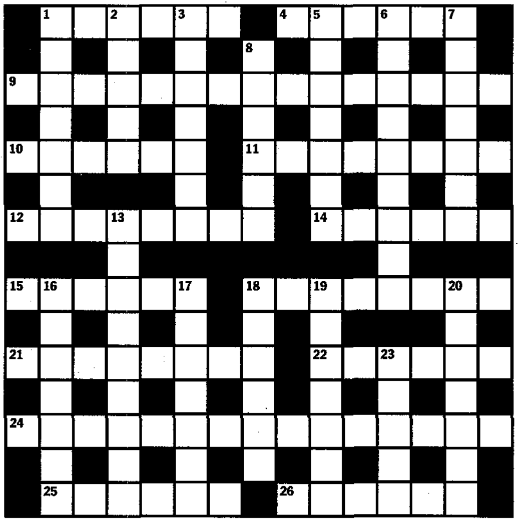
The 'Guardian' Crossword

ACROSS

1 No. 3 in a tangle with a maid. (6)
4 The sign of an actress. (6)
9 Luckily, put 24, it's unusual for chef having to do with beggary. (2,3,5,2,3)
10 Political philosopher's books kept by weeders. (6)
11 No. 4 kisses endlessly, wildly, for fun out of the cold. (5-3)
12 No. 9's new valet has large stake in old card game. (8)
14 Fishing for alcohol ban by airline? (3-3)
15 Prince in Old Contemptibles' part. (6)
18 No. 7, otherwise 9, with the last of the soup. (8)
21 Hair style for the élite with lots of calories. (5,3)
22 No. 10's greeting from C to C, say. (6)
24 Pi style Shakespearian opening can change one character (Bill) to another (Christopher). (15)
25 Almost Nelson's last words to time and fate. (6)
26 No. 12 set deer back on edge. (6)



DOWN

1 No. 5 with more than 16 feet amid the dancers. (7)
2 King and captain with Biblical harlot. (5)
3 No. 8 has suet cooked by Frenchman. (7)
5 Moved on when acquitted. (7)
6 Behaviour causing long sentence at women's prison, say. (4,5)
7 Not started work in raised glass tube. (7)
8 No. 1 at a party in India. (6)
13 Social events in homestead, ancestral hall, or whatever. (3-6)
16 Single out a listener to the gospel. (7)
17 No. 2 to cause annoyance of high degree. (7)
18 No. 6, 1, or less. (6)
19 Like a sign of an 11th century pope. (7)
20 No. 11—she's French—in short stories. (7)
23 Elephant's chest? (5)

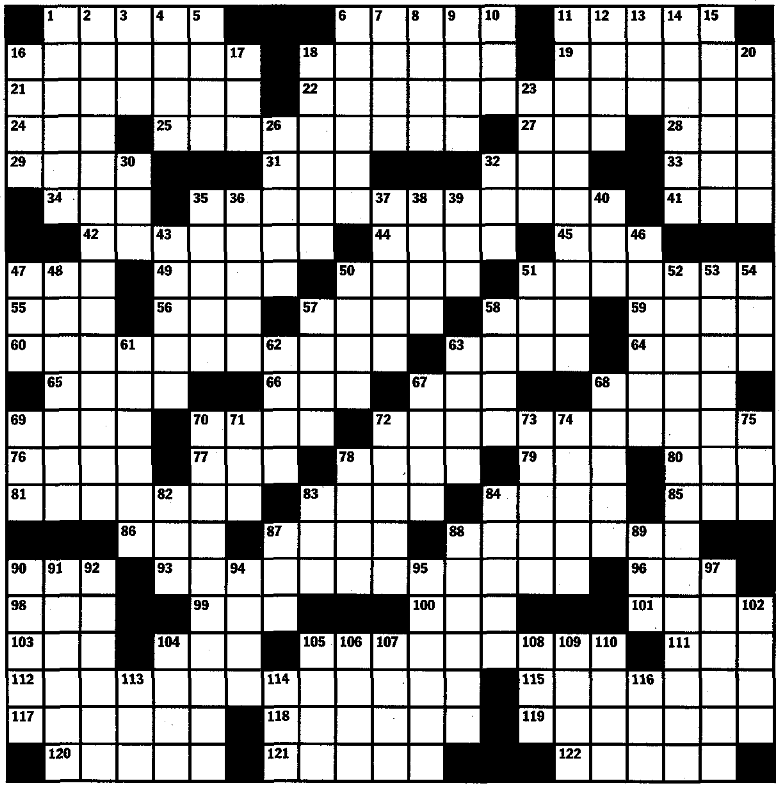
'Personal Histories': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

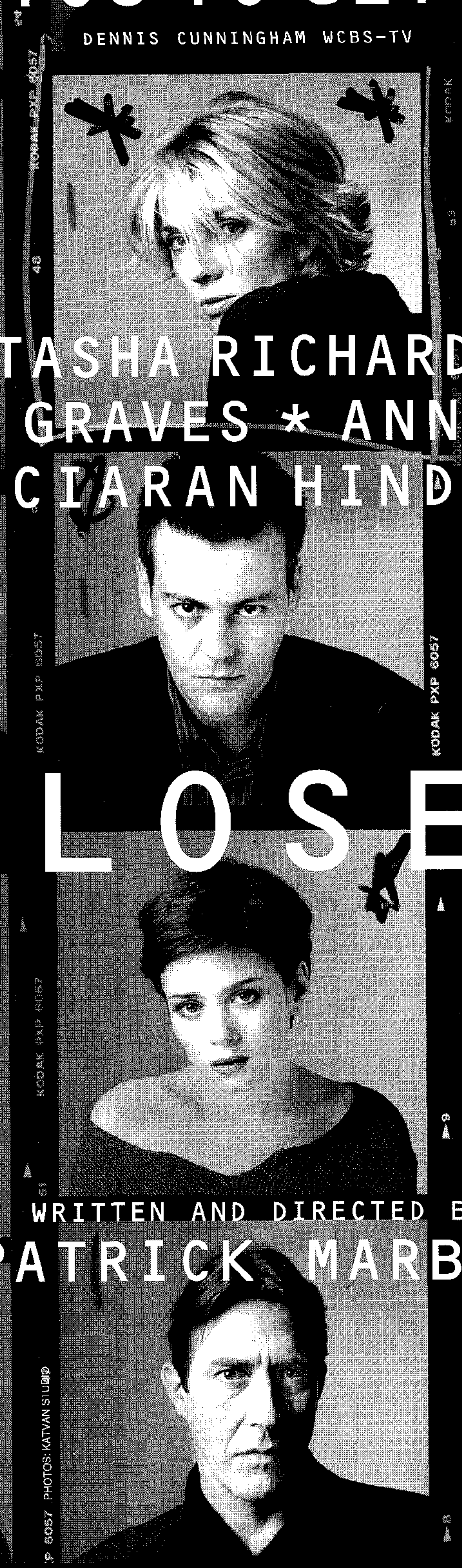
1 Filches
6 "According to ——" (Edmond's autobiography?)
11 Stunt pilots' maneuvers
16 Displays proper conduct
18 Start of a Stein quote
19 Grand Tour destination
21 Nail-polish remover
22 Huey's biography?
24 Obey the coxswain
25 James's history?
27 Quick to learn
28 Confederate hero
29 Have a mental grasp of
31 —— de Janeiro
32 Buckeyes' school letters
33 Corn serving
34 Genetic substance, for short
35 Shelley's memoir?
41 A.D.A. member's degree
42 Hanging, as curtains
44 Castle surround
45 Pop music's —— Lobos
47 Adversary
49 Hester Prynne's stigma
50 Enthusiasm
51 Payment for wrongdoing
55 Make a faux pas
56 Word before Magnon
57 Smaller than a lake
58 Broadcast
59 Target-practice command
60 John's reminiscences?
63 Dances at Lughnasa
64 Keep —— (persist)
65 Irked, with "off"
66 Feathery scarf
67 Four-poster, e.g.
68 Part of B.A.
69 Explanatory drawing: abbr.
70 Bride's attendant
72 James Whitcomb's biography?
76 Uncas's love
77 "Pet Detective" Ventura
78 Memorable chanteuse
79 Battering device
80 Fiscal subj.
81 Coffee designation
83 Isn't in the pink
84 Ballet bend
85 Abbr. used in air-conditioning
86 Lilly of pharmaceuticals
87 Lassie's colleague
88 Twelve o'clock high
90 Quantity: abbr.
93 Johnny's memoir?
96 Contemporary of G.B.S.
98 ——-di-dah
99 Ball pk. judge
100 Grasshopper's acquaintance
101 Gladys Knight's group
103 Trifling fuss
104 Shriek, in Cherbourg
105 Biblical sufferer's biog.?
111 Numerical prefix
112 Fredric's biography?
115 Standup comic
117 Nebraska Indians
118 Name bracelets, familiarly
119 Soothsayers, as at Delphi
120 Put forth energy
121 "Early ——" (Larry's ancestry?)
122 Adams and Brickell

DOWN

1 Silver medalist's place
2 Stevie's biography?
3 Partake of the cooking
4 Declare positively
5 Horne or Olin
6 British-style stew
7 Greek peak
8 Synonym and anagram of "ayes"
9 Sprightly cadence
10 That: Sp.
11 Practical jokers
12 Give the heave-ho
13 Doggy-bag item
14 Put in a common fund
15 Use a butter knife
16 Kennel sound
17 Between ready and go
18 On the ascendant
20 Oglers
23 Astronauts' org.
26 McTeague's wife, in a Frank Norris novel
30 Clash of armies
32 Hall-of-Famer Mel
35 Imitators
36 Black —— spider
37 Improve a text
38 Way to Mandalay
39 Gal of song
40 Countless ages
43 Took a curved course
46 African jaunt
47 Not many
48 Rhetorical discourse
50 "Nana" author
51 Ham on the hoof
52 Rich's autobiography?
53 Divide into three parts
54 After all this time
57 Urge on
58 Sidekick
61 Nullify
62 Kin of a Tony
63 Beau Bridges's brother
67 Partiality
68 Gun-toting
69 Roman 601
70 Fingernail pro
71 Play segment
72 Fragrant bush
73 Drip-dry fabric
74 Swoon
75 Thou, updated
78 "Pocket" bread
82 —— carte
83 Shade of blond
84 Petulant looks
87 Cleo's killer
88 "—— is good . . ."
89 Dadaism pioneer
90 Texas shrine
91 Emma Bovary's title
92 Chest cavity
94 Notorious Ugandan
95 Insertion symbols
97 Binges
102 Business-letter addressees
104 Burn the surface of
105 "Star Wars" knight
106 Done with
107 Tie up securely
108 Dramatist Betti
109 Former filly
110 Victorian "by God!"
113 Ernesto Guevara
114 "Spare" bone
116 ——-fi



Solutions to last week's puzzles appear on page 93.



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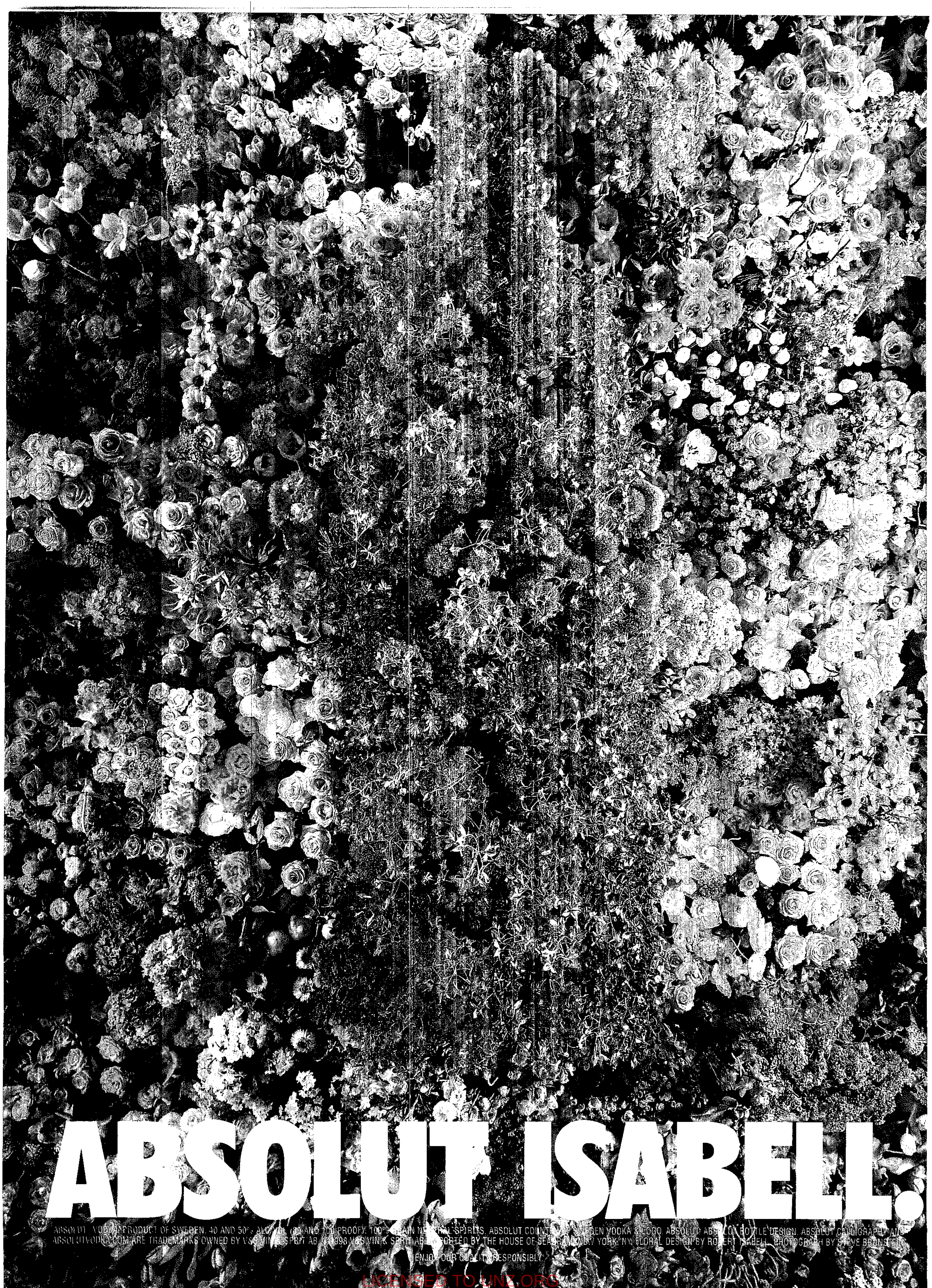

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